

The INTERNATIONAL • STUDIO •

VOL. XXXV. No. 137

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JULY, 1908

THE NATIONAL SCULPTURE SOCIETY'S EXHIBITION AT BALTIMORE—I. MONUMENTAL WORK AND PORTRAITURE BY LEILA MECHLIN

THE exhibition of American sculpture held by the National Sculpture Society last April in Baltimore, under the auspices of local organizations, was more than commonly notable. Not only did it make significant revelation but it created a deep impression. Even the pessimists, who habitually see no good in current production, were obliged to admit that therein the sculptors rendered a good account of themselves, and the general public, which as a rule is indifferent, manifested no small measure of appreciation.

Over five hundred works of sculpture, in plaster, bronze and marble, varying in size from a colossal statue to a miniature portrait not larger than a button, were set forth in this exhibition, and among the sculptors of America but few were unrepresented. To have installed such a number of exhibits of this description must have been a difficult task, and though the arrangement was not entirely satisfactory, it was eminently good. The great drill hall of the Fifth Regiment Armory, which was generously loaned, was converted, for the nonce, into a formal garden, with broad avenues, bypaths, parterres and screens of greenery, and thus an environment was created which assured effectiveness and prevented disparagement through discrepancy in scale.

Four equestrian statues were shown, three of which were portraits of military heroes. Facing the entrance, though on the opposite side of the hall, stood a full-size plaster cast of Mr. Henry M. Shrady's statue of *Washington at Valley Forge*, which has been erected in Brooklyn, and to the right and left on the broad avenue running east and west, forming dominant centers, were casts of Mr. Solon H. Borglum's statue of Gen. J. B. Gordon,

which is in Atlanta, Georgia, and Mr. Karl Bitter's statue of Gen. Franz Siegel, which has also been erected in Brooklyn, New York. These, topographically, served as peaks to which at the outset the visitor's attention was directed, and while furnishing an introduction to the mass of current output, brought to remembrance the history of the art.

We are so young in America that we are impatient for results and give undue weight to brief periods of time. What it has taken other nations centuries to accomplish we would do in a decade, and that which is just achieved is straightway accounted long passed. For this reason the youth of American sculpture is not always taken into consideration or its phenomenal development duly appreciated. The first equestrian statue to be erected in this country, that of General Jackson, in Lafayette Square, Washington, was not unveiled until 1853, and at the time Clark Mills modeled it he had never seen an equestrian statue, photography was in swaddling clothes, and there was not a bronze foundry in the United States. Thus it will be seen that in this particular branch of American sculpture the entire period of development falls within the span of an ordinary lifetime and has been witnessed by many who are still not infirm. To-day there are more equestrian statues in the United States than in any other country, and though many give small occasion for boasting, some are of exceptional worth.

The Federal Government has not at any time patronized art for art's sake, but delighting to honor its military heroes it has given liberal commissions for monumental works in sculpture. In a measure this was well, but to a degree it proved detrimental, for, while it gave opportunity for practice, it put in permanent form before the public works which did not possess enduring merit. Horatio Greenough, the first American to take up sculpture as a profession, said, when his statue of Washington, intended

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for the rotunda of the Capitol, was consigned to an inappropriate outdoor site, that it might be worth \$30,000 by and by to be able to point to it and say, "There stands the first struggle of an infant art." But alas for the vanity of the consolation! Succeeding generations forgot that art had to be reborn in a new land and got their money's worth in ridicule. We cannot build upon the charity of posterity, and if no kindly destroyer removes the blunders of our youth the best we can hope is, as Mr. Mabie has said, that those who follow us may realize that our meretricious monuments were erected in ignorance and not through malice.

Returning to the exhibition, Mr. Shrady's *Washington* was found to be an exceptionally dignified and impressive work; Mr. Borglum's *Gordon* and Mr. Bitter's *Siegel* good but not great. We have been accused of exhibiting a predilection for "clothespin men on wooden horses," but it must be admitted that a certain gravity and repose are essential to monumental expression. The *Washington at Valley Forge* fulfilled these requirements, and was at the same time vital and convincing. The subject may have exalted the sculptor, but certainly the result was inspiring.

The fourth of the full-size equestrian statues was not a portrait but an allegory. *The Appeal to the Great Spirit*, by Cyrus E. Dallin, represented a typical Indian mounted upon a horse, with arms outstretched and face upturned in earnest supplication. It is the last of a series in which the sculptor has aimed to depict the redman in his contact with the great white force that has swept him almost out of existence. The first was the *Signal of Peace*, exhibited at the Columbian Exposition in 1893, and now in Lincoln Park, Chicago, the allegory of which is the first contact—the desire for peace; the second was the *Medicine Man*, in Fairmount Park, who by his missions and dreams saw the ultimate end, and strove to warn his people; the third, *The Protest*, exhibited at St. Louis in 1904, represented the Indian chief hurling defiance at the invaders; and now the last sets forth the final appeal to the Higher Court. The sadness which attends the sweeping away of these proud people found expression in this statue, which while genuinely sculptural was intensely dramatic and moving. In this instance at least horse and rider were one, the Indian real, not fictitious, the impulse adequately interpreted.

Half-size equestrian statues of *St. Louis*, the *Crusader* and *General U. S. Grant*, by Charles Henry Niehaus, were shown and commended themselves through an evident sense of restrained mo-

tion and sculptural beauty; but chief attention was called, by conspicuous placing, to a portrait-statue of McKinley, the national memorial erected in Canton, which was the work of the same sculptor. In a measure this suggested Saint-Gaudens's standing statue of Lincoln, though it was not comparable to it, and while it was admirably modeled it failed to make vital appeal. And yet it was good—very good of its kind. Much the same can be said of Mr. Daniel C. French's portrait statue of the late Hon. George F. Hoar, which was masterly in its way and yet comparatively uninteresting. Beautiful modeling and insistent personality go far toward atoning for the unalterable ugliness of masculine attire, but there are few portrait-statues which would stand the "headless test"—few which if decapitated would be worthy of preservation. The fault is, of course, partly with the sculptors, but it is also largely with the public, which insists upon memorializing a man's face and figure rather than his attainments or his life's work.

If Mr. French's statue of Senator Hoar did not elicit unbounded admiration, much commendation can be given to his groups *Commerce* and *Jurisprudence*, modeled for the Federal Building, Cleveland, Ohio, both of which were charming in composition, graceful in line and strong in mass—works of great beauty and real significance. It has been said that the majority of architectural figures are dead figures, but while these possess statuesque dignity they have much life.

It was Mr. French, also, who was indirectly accountable for the statue of *Greek Science*, executed for the Brooklyn Institute of Arts and Sciences by Mr. Kenyon Cox, a half-size model of which was included in this exhibition; for it was he who gave the commission and induced the painter to turn sculptor. While manifesting some immaturity in handling, this statue proved conclusively that the mastery of one medium to a large extent embraced the mastery of all. Mr. Cox's paintings have always had sculptural quality, so that in all probability plastic expression came naturally to him as a vehicle of speech. There was formal strength in this figure, and though a certain awkwardness of pose, a cold, impressive beauty in the lines of the flowing drapery.

Mr. Lorado Taft reminded us in his delightfully readable foreword to the catalogue of this exhibition that the architects, realizing the value of good sculpture upon their buildings, have greatly aided the progress of the art in the United States, citing the Library of Congress at Washington, the Appellate Court, the Custom House, and St. Barthol-



APPEAL TO THE GREAT SPIRIT
BY CYRUS E. DALLIN

National Sculpture Society

omew's Church, New York, and the Brooklyn Institute as witnesses. Undoubtedly this is true, but it must also be admitted that the architects have not done as much in this direction as they might. Too often modelers have been employed instead of sculptors and cheap decorations substituted for real works of art.

With the exception of Mr. French's groups, Mr. Cox's figure, and a very beautiful tympanum for St. Bartholomew's Church by Herbert Adams, there was little architectural sculpture in the Baltimore exhibition which was of more than passing note. Mr. Augustus Lukeman showed a model of his figure *Doria* for the New York Custom House, Mr. Niehaus a pediment for the Kentucky State Capitol, Mr. Karl Bitter a pediment for the Cleveland Trust Company Building, and Mr. Louis Amateis doors for the west entrance of the United States Capitol, but that was about all. The last derived a special interest on account of the position they are to occupy and the fact that they had not been previously exhibited. Following, by require-

ment, the general design of the Crawford and Rogers doors at the east entrances of the Capitol, they set forth pictorially the development of America, and served secondarily as memorials to some of her great men. Narration is, of course, one of the lower functions of art and it is true that these doors are somewhat overfreighted with literary import, but atoning for this were the excellent proportioning of the several parts, the good composition of the groups and the facial and refined modeling.

Closely related to architectural work, if not within that category, were a number of tablets and memorials, modeled in relief, of which most noteworthy were Mr. Herbert Adams's *Welch Memorial*, Mr. Ephraim Keyser's *Sorrow*, and Mr. Karl Bitter's *Tombs Angel*, a fragment of a memorial, and *Testimonial Tablet* to Robert Curtis Ogden. The *Welch Memorial* lost by being colored, its gently modulated surfaces ceasing to fully signify, and the kneeling figure *Sorrow* by Mr. Keyser was rendered less effective than it should have been by

being shown in a boxlike frame which gave it a contracted appearance and cast unpleasant shadows, but nothing interfered with the complete enjoyment of the two examples of Mr. Bitter's work. The *Tomb's Angel*, which is in the Criminal Court Building, New York, was modeled in high relief, with strength, firmness and distinct emotion, while the Ogden Testimonial was in exceedingly low relief—subtle, sensitive and peculiarly decorative.

Among the monumental works were also numbered a sketch model by Mr. Albert Jaegers for a memorial to Von Steuben, which is to be erected in Washington, and Mr. Bela L. Pratt's impressive *Andersonville Prison Boy*; and with the portrait-statues should be mentioned, as worthy of note, three by Mr. Richard E. Brooks—*John Hanson*,

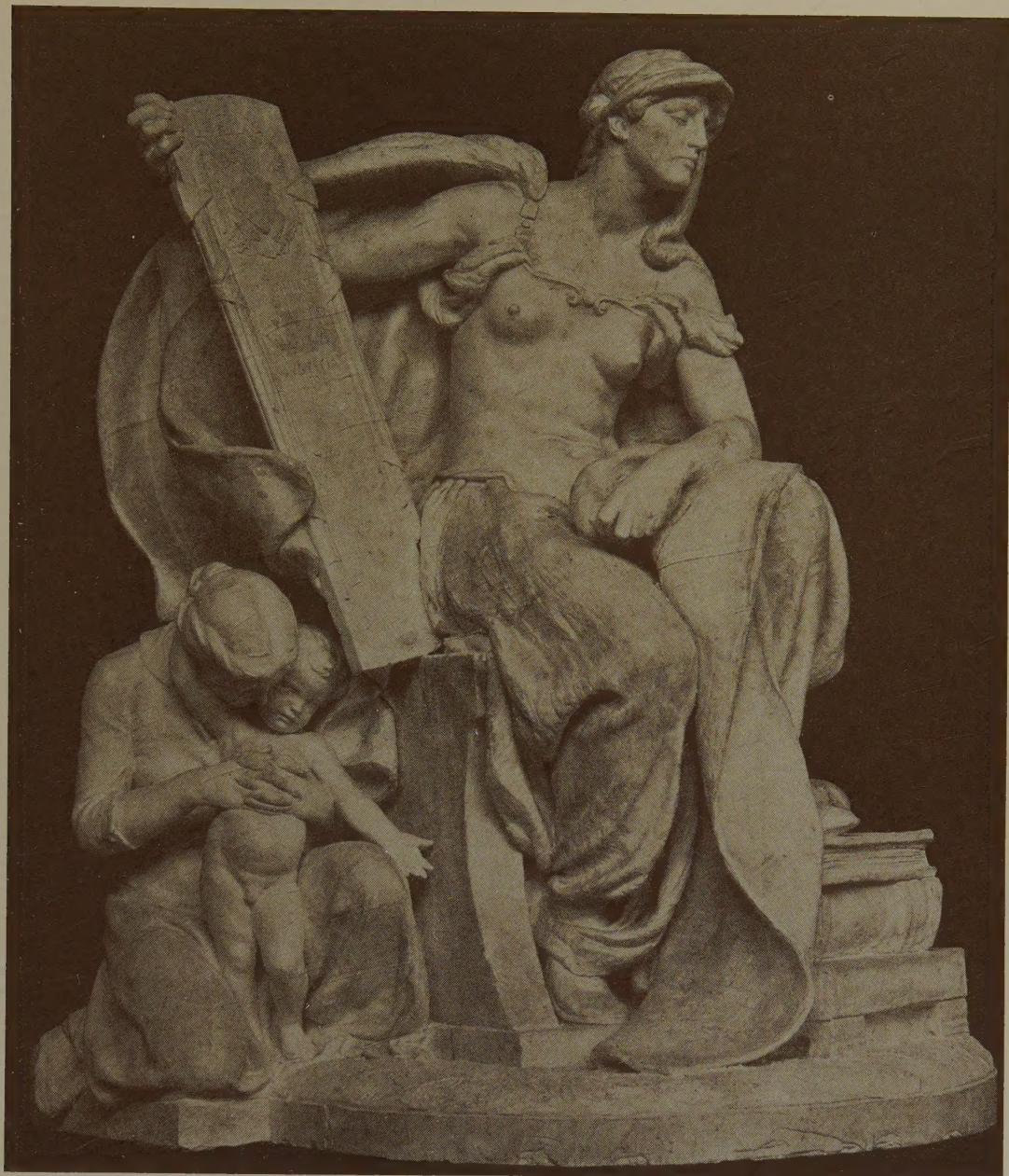


FOSTER MEMORIAL, "TOMBS ANGEL"
CRIMINAL COURTS BUILDING, NEW YORK

BY KARL BITTER

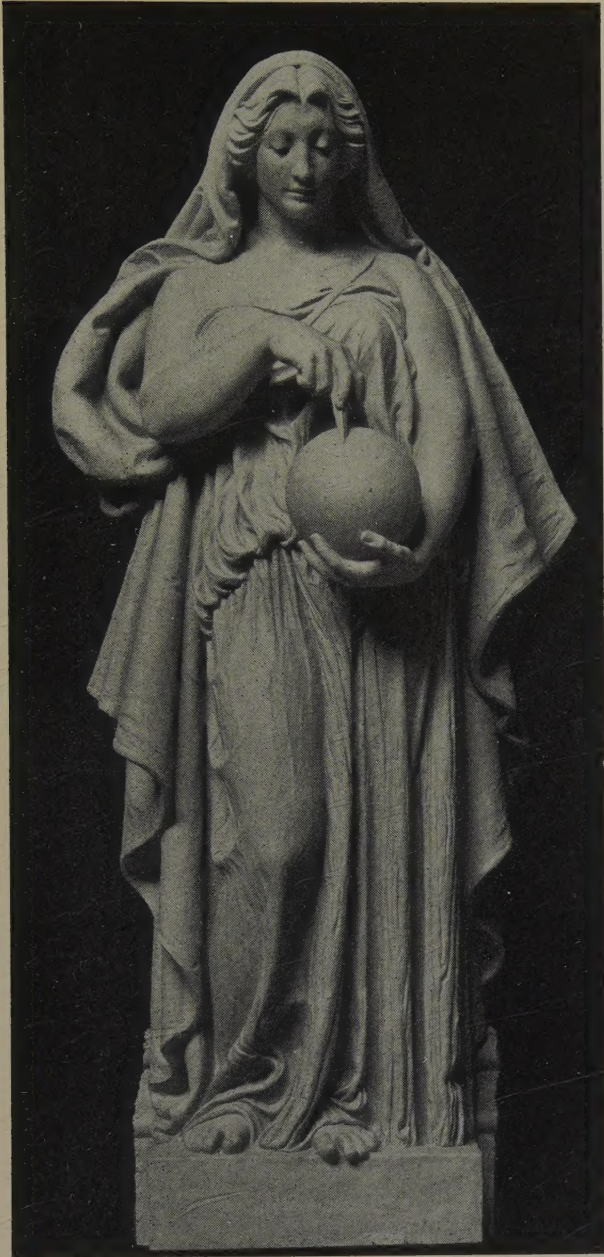


COMMERCE
GROUP FOR FEDERAL BUILDING
CLEVELAND, OHIO
BY DANIEL CHESTER FRENCH



JURISPRUDENCE
GROUP FOR FEDERAL BUILDING
CLEVELAND, OHIO
BY DANIEL CHESTER FRENCH

National Sculpture Society



GREEK SCIENCE
STATUE FOR BROOKLYN INSTITUTE

BY KENYON
CCX

John Haynes and Charles Carroll of Carrollton—all of which showed amplitude in handling, an appreciation of the tenets of plastic expression and an inclination toward decorative effect.

It was Lessing who said that it would not hurt a good piece of sculpture to roll down hill—that the bad parts would all break off, and certainly one felt that the fragments which Mr. Paul Bartlett and Mr. Gutzon Borglum showed, respect-

ively of the Lafayette Statue and the *Mares of Diomedes*, were not injured by being separated from the mass. Mr. Bartlett also exhibited his strong head of Michelangelo, which statue is in the Library of Congress, and two small torsos of women, which for sheer beauty of modeling have not been excelled. Mr. Borglum showed not only the fragment of his *Mares*, but his colossal head of Lincoln in marble; which was recently completed and is now in the Capitol at Washington, having been presented to Congress by Mr. Eugene Meyer.

And this leads us to a consideration of the works in portraiture, produced primarily for no other purpose, which constituted not the least interesting feature of this exhibition. The vanity of man has given artists continual employment, but the function of portraiture has been variously construed. There is a wide difference between the likenesses produced in marble by the early sculptors of America and those in the same material and in bronze set forth by certain sculptors to-day. Indeed, it is doubtful if ever such portraits have been produced as some of those which stand to the credit of the present age.

Mr. Charles Grafly's portrait of his wife was worthy of a place among the classics, and his portraits of Dr. Joseph Price, Mr. Walter Elmer Schofield, Mr. Edward Horner Coates, Dr. Louis Starr and his own mother were all great works of art. In Rembrandt's portraits it is not the features of the men and women who are represented which attract, but the manifestation of personality, the manner in which the artist rendered his interpretation—and so in Mr. Grafly's portrait-busts the insistent personality of the sitter and the sculptor's skilful method of transcription is what allures and delights. His surfaces have many changing planes and his manipulation of mass shows nervous energy, but his works have beautiful finish and are carried in every instance to a definite conclusion. Mr. Grafly's portraits have vitality and expression, are psychological as well as physical. Remark should also be made of the charming manner in which these busts were terminated—a manner which prevented the cut-off appearance so common and objectionable, and resolved them instead into unified works.

Mr. J. Scott Hartley also contributed some impressive portrait studies, including admirable busts of Mr. William T. Evans, Mr. Charles Battell Loomis, the late John Gilbert as Sir Peter Teazle, and John Drew in the rôle of Charles Surface. Much also can be said in praise of Miss Evelyn B.

National Sculpture Society



TYMPANUM, ST. BARTHOLOMEW'S CHURCH
NEW YORK CITY

BY HERBERT
ADAMS

Longman's portraits of a young woman, *Aenigma*, and a young girl, *Louise*, each of which was insistent with personality, strongly modeled and finely terminated—simple and direct; and it is safe to venture the belief that none with keen vision attended this exhibition without finding real delight in Mr. Victor D. Brenner's marvelous portrait in marble of *Miss F.* and numerous works of portraiture in low relief. Long experience as a medalist has apparently given Mr. Brenner facility in modeling, and while his touch is light it is also sure. In some almost incomprehensible way he creates atmosphere, and though the expression of his work is serene it is intensely vital. Quite a large collection of his medallion portraits was shown, but none superior to that of Mr. C. P. Huntington.

Miss Janet Scudder showed some portraits in low relief, medallions and small plaques comparable with the best that have been produced. Especially notable was her portrait of Bishop Hare, that showed strong individuality and sympathetic rendering.

Mr. A. A. Weinman exhibited, besides several medals and medallion portraits, a likeness in the round of Mr. C. H. Niehaus, his fellow-sculptor, which for veracity was truly startling; Mr. Niehaus himself sent excellent portrait busts of the veteran sculptor J. Q. A. Ward, now the dean of the profession, of Robert Blum, the painter, and Joseph Jefferson, the actor; and Mr. Charles Keck contributed a strong portrait of Elihu Vedder.

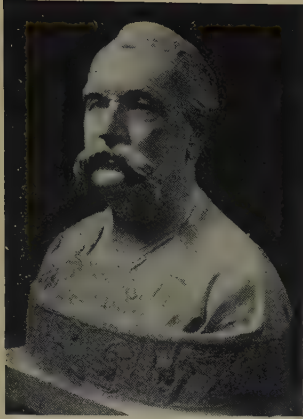
From Mr. H. A. MacNeil came, among other things, interesting portrait busts of *Beatrice* and

Agnese showing a characteristic breadth of modeling and picturesqueness of effect; while by Mr. Attilio Piccirilli were shown some vividly personal essays in portraiture both in marble and in bronze.

These were not all by many, but they were enough to show that a fresh impulse has awakened and healthy vigor been aroused—to demonstrate patently that while the sculptors have to a great extent received their educations abroad, and learned to respect tradition, they have independent vision and are not enslaved to the past. L. M.

THE special committee on the Saint-Gaudens Exhibition held at the Metropolitan Museum of Art will attempt to secure bronze replicas of some of the exhibits for presentation to the Museum. The formation of a fund for this purpose is under way, and those interested are invited to address Daniel C. French, chairman, or Frederick S. Wait, treasurer, of the memorial committee, in the care of the Metropolitan Museum.

EARLY in the winter there will be held in the Metropolitan Museum of Art an exhibition of modern German art, arrangements for which have been made with the German Government through the Imperial Consul-General, Mr. Karl Buenz. The objects to be exhibited, consisting of paintings and sculpture works in bronze and marble, will be collected by a committee to be appointed and to act under the general supervision of the Art Director of the German Government, Dr. William Bode.



PORTRAIT OF BY CHARLES
ELIHU VEDDER KEEN



PORTRAIT OF BY A. A.
C. H. NIEHAUS WEINMAN



PORTRAIT OF BY CHARLES
W. ELMER SCHOFIELD GRAFLY



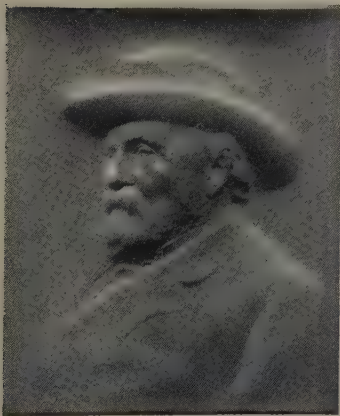
"AENIGMA" BY EVELYN
BEATRICE LONGMAN



PORTRAIT OF BY EVELYN
"LOUISE" BEATRICE LONGMAN



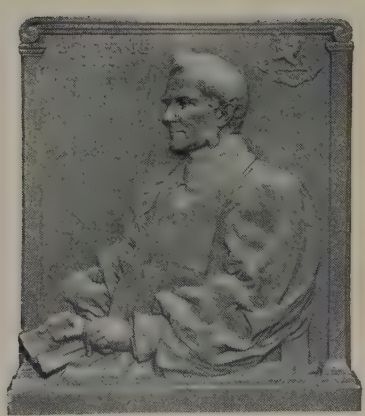
"BEATRICE" BY HERMAN
A. MACNEIL



PORTRAIT OF BY VICTOR D.
C. P. HUNTINGTON BRENNER



PORTRAIT OF BY
DR. JOSEPH PRICE CHARLES
PRICE GRAFLY



PORTRAIT OF BY JANET
BISHOP HARE SCUDDER



BRONZE DOORS
FOR WEST ENTRANCE
THE CAPITOL, WASHINGTON, D. C.
BY LOUIS AMATEIS

THE STUDIO

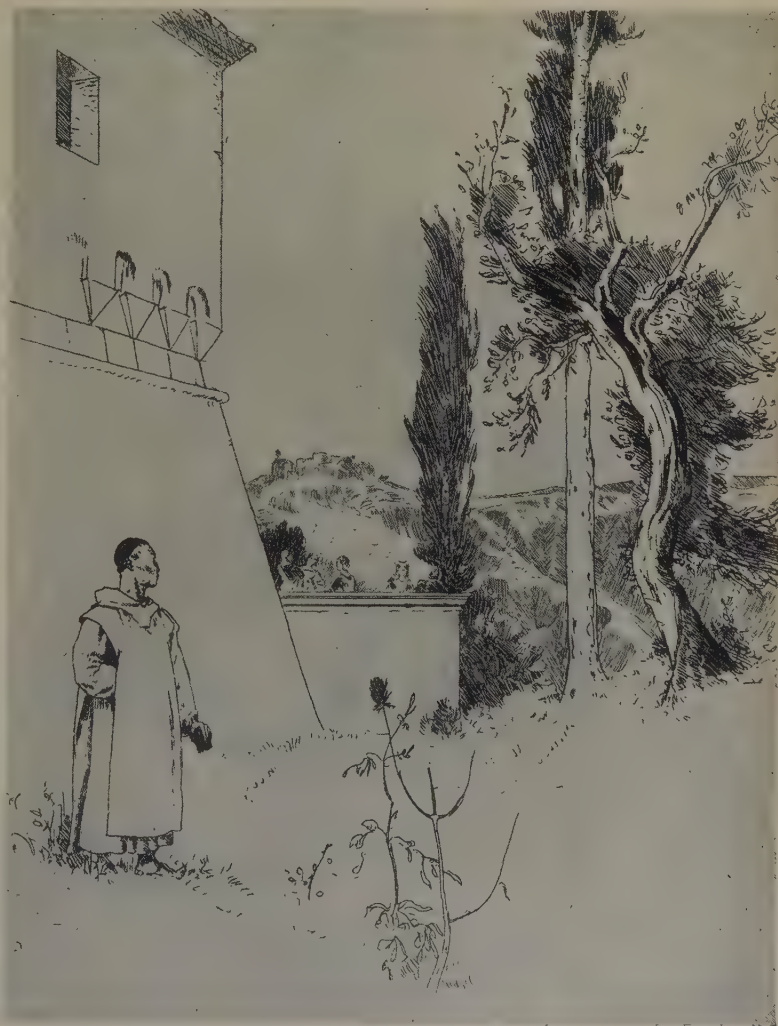
SOME ETCHINGS BY SIR CHARLES HOLROYD. BY A. LYS BALDRY.

THE position which Sir Charles Holroyd holds among our modern etchers, is proof enough of the value of the work he has done during past years, and of the mastery he has acquired over the technicalities of a difficult craft. The mechanism of etching needs to be closely studied before its possibilities can be properly understood, and before the artist can hope to express himself with due conviction; uncertainty about executive processes is impossible to disguise, and makes his performance inevitably ineffective. Only the fully equipped craftsman, whose methods of working are practical and well under control, can attain that decisiveness of statement by which his personal view of his artistic mission must be impressed upon the people to whom he desires to appeal; if he fumbles, or if he shows that he is struggling with a more or less unfamiliar medium, his originality is discounted, and he creates a certain suspicion of his capacity to set forth anything new about the art of which he is so imperfect an exponent.

But with an artist like Sir Charles Holroyd, who has taken all necessary pains to gain completeness of expression, who knows by long experience how his work should be done, and who has the quiet confidence in himself which is created by consistent investigation of practical details, there is no difficulty

in accepting what he has to offer. There is nothing tentative about his art, nothing which suggests that he has any hesitation concerning the ideas he wishes to put forward, or over the way in which these ideas should be given proper form. There are no secrets in the mechanism of etching which have eluded his enquiry, and no problems of practice which he has been unable to solve; his thoroughness as a craftsman has come by steady and serious study, in which he has felt his way step by step, and has progressed regularly from one stage to another.

He had the advantage, at the outset, of close association with an etcher who is recognised as



"THE LADIES' GUEST HOUSE" (MONTE OLIVETO SERIES)

BY SIR CHARLES HOLROYD

Etchings by Sir Charles Holroyd

one of the chief of modern masters. Under the guidance of Professor Legros he made his first experiments, and by this admirable teacher, the value of whose precept and example could hardly be over-estimated, he has been directed in his development from an attentive pupil to an independent producer. But this direction, greatly helpful as it has been in assisting him to arrive at a right system of practice, has not had the effect of narrowing his own artistic outlook; it has not made him merely an imitator of his master, nor has it induced him to be content with secondhand inspiration. Neither in his manner of handling, nor in the subjects he chooses for his etchings, does he avow himself a follower of Professor Legros; what he has learned so well he has adapted to suit his personal conviction, and this conviction affects both the matter and the manner of his work.

In this independence he pays his master the highest compliment of all. It is not by the flattery of imitation that the pupil does credit to his teacher, but by proving that he has learned and understood the greater principles of the art which that teacher has sought to explain. To acquire tricks of handling, or a habit of seeing things with the vision of someone else, is no difficult matter to the student whose temperament is impressionable but whose intelligence is not particularly acute; it needs a man with real strength of character to appreciate that his personality must not be subordinated to that of even the most accomplished and authoritative teacher. But such a man, by interpreting in his own fashion what he has been taught, and by building upon a basis of solid knowledge his own characteristic methods of practice, shows that his training has been admirably

judicious, and that he has had the good fortune to be guided always in the right direction until he has grown strong enough to take his own course without assistance.

That in the preparation for his profession he owes much to Professor Legros certainly Sir Charles Holroyd would be the last to question, for under few other masters could he have been so efficiently trained, and with so much consideration for his individual preferences. But in estimating the work he has produced during the years that have elapsed since the actual term of his school study came to an end, it is his own view of his responsibilities that has chiefly to be taken into account, because it is by this that his place in the art world must be determined. As an etcher he has a distinct conviction; he aims at definite



"SATYR'S HEAD"

BY SIR CHARLES HOLROYD



"CYPRESS TREES NEAR SIENA"
BY SIR CHARLES HOLROYD

Etchings by Sir Charles Holroyd

qualities which seem to him to have much æsthetic significance, and he frankly makes the attainment of these qualities the main purpose of his practice.

One of the chief characteristics of his etchings is their fine sense of design. They have always a largeness of decorative feeling which is much to be admired for its dignified simplicity and rightness of relation. This decorative feeling can be appreciated not only in deliberately arranged compositions like the *Nymphs of the Sea*, in which the closest attention has been given to the pattern of the lines and masses and to the spacing of the various parts of the design, but also in records of fact like the *Langstrath* and *Cypress Trees near Siena*. Yet these are not conventionalised out of their proper likeness to nature to make them fit in with a formal preconception; they have their due measure of realism, but this realism is not one which concerns itself with trivialities or with the little things that are decoratively of no moment, and it does not insist upon the statement of uninteresting commonplaces.

Indeed, there is evident throughout the whole of Sir Charles Holroyd's etched work a desire to apply the test of appropriateness in both the selection and the treatment of the subjects he deals with. He uses a soundly cultivated taste to guide him in seeking for material which is in

itself interesting because it has a proper measure of decorative suggestion, and when he has found what appeals to him as suitable subject-matter he makes this decorative suggestion the motive for a balanced and well-planned design in which his æsthetic preferences have their full scope. Such examples as the *Yalding Bridge*, the *Alcantara Bridge, Toledo*, and the *Ladies' Guest House*, from the *Monte Oliveto* series, are notable as proofs that even the choice of an essentially topographical motive does not necessitate any abandonment of decorative principle; like the *Langstrath* landscape they are frank records of things seen, and yet they are as surely designed as the more fanciful *Flight into Egypt*, which demanded far less naturalistic exactness.

Some of the excellent quality of all these prints comes, however, from their vigorous directness of execution and from the masculine firmness with which they are drawn. Fine and expressive line, clear without hardness, and definite without any want of flexibility, is to be found in everything that Sir Charles produces, and the beauty of this line helps greatly to make convincing the artistic intention of his work. His manner is so straightforward and certain, so free from hesitation or vagueness of purpose, that it leaves nothing to be questioned. It is impossible to have any doubts



"YALDING BRIDGE" (MEDWAY SERIES)

BY SIR CHARLES HOLROYD

Etchings by Sir Charles Holroyd



"ALCANTARA BRIDGE, TOLEDO"

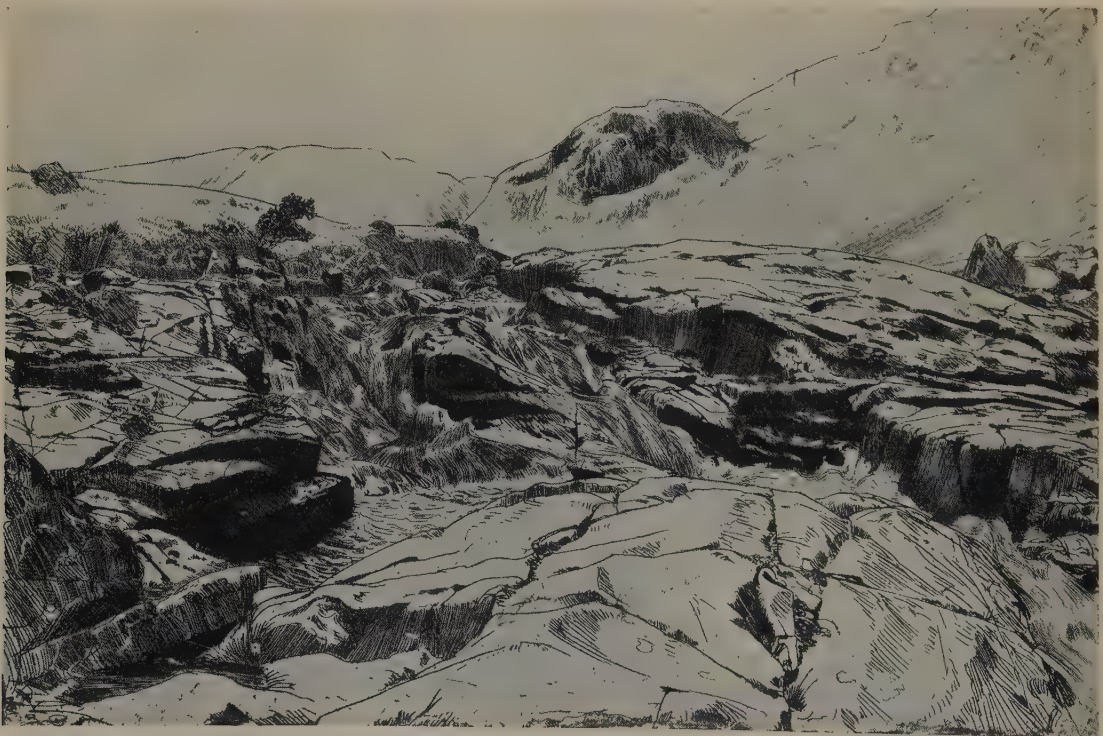
BY SIR CHARLES HOLROYD

Langstrath with its sensitive definition of complex forms, and which gives a kind of classic quality to his characteristic and scholarly study of a *Satyr's Head*; and no man who had not mastered his medium could have combined strength and refinement as surely as he has in the gold point drawing which is reproduced here. It is in things of this order that he proves how sedulously he has striven to equip himself for his profession; command-

about the capacity of an artist who combines such a right sense of æsthetic responsibility with so much correctness of technical accomplishment, and who satisfies so well all the demands that can be made upon him.

Here it is that the advantage of his thorough training becomes especially apparent. Only by long and well-directed practice could he have arrived at the precision of draughtsmanship which makes exceptionally attractive etchings like the

ing technical skill comes only to the patient student whose industry is unflagging and whose intention to avoid the cramping effect of mechanical inefficiency has been kept always clearly in view. Without this facility of expression the dignified restraint which marks his work would have been scarcely possible. Dignity and reticence are virtues which grow out of an intimate understanding of the means by which the artist is able to visualise what is in his mind, and upon them depends all



"LANGSTRATH"

BY SIR CHARLES HOLROYD



"NYMPHS BY THE SEA"
BY SIR CHARLES HOLROYD



"THE FLIGHT INTO EGYPT"
BY SIR CHARLES HOLROYD

Ludwig Michalek

true beauty of style. It is when the struggle between a lagging hand and a hurrying imagination is overcome that the certain result can be expected and successes cease to be more than happy accidents.

A. L. B.

A N AUSTRIAN PAINTER-ETCHER: LUDWIG MICHALEK.

IN the Special Number which THE STUDIO devoted to "The Art Revival in Austria" two years ago, examples were given of the work of Ludwig Michalek, one of the most versatile of the present generation of Viennese artists. His versatility is shown alike in the range of subjects treated by him and in the various *media* he employs for the expression of his artistic sense. In the treatment of landscape he has achieved no mean distinction, while as a portraitist his reputation has been firmly established by a succession of works remarkable for their sterling qualities. He uses oils with complete facility, but though at the outset of his career he had no intention of adopting any other medium than paint, he has in later years done much excellent work in pastels. As an original etcher he occupies a high position at the present day, and many notable plates bear testi-

mony to his able draughtsmanship and command of technique in this department.

Professor Michalek was born at Temesvár in Hungary, in 1859, but his ancestors were Germans and from the time he entered the Imperial Academy of Fine Arts, thirty-two years ago, until the present day, his career has been almost entirely associated with Vienna. His portraits and landscapes figure from time to time in the Künstlerhaus, but it is only rarely that the opportunity is given of viewing a comprehensive collection of them. To obtain a better idea of the wide range of his talents, one must visit him at his little "Schloss" which is separated only by a gate from the famous gardens of Schönbrunn. There, if the visitor is fortunate enough to be allowed to look through the artist's numerous portfolios, he will be amply rewarded for the time spent.

Professor Michalek has a peculiar faculty for choosing characteristic men and women as the subjects for his portraits, and seems to be irresistibly drawn towards those whose beauty is expressed chiefly in their intellect. His etched portrait of *Frau Ebner von Eschenbach*, the famous writer who on her 70th birthday received an honorary degree from the University of Vienna, is one of his most notable achievements in this direction; and another striking example is his pastel portrait of *Hofrat*



"A CARPATHIAN VILLAGE" (AQUATINT)

BY PROFESSOR LUDWIG MICHALEK



"THE VIENNA PUBLIC INFIRMARY: WINTER" (ETCHING FROM THE "WEINLECHNER WERK")

BY LUDWIG MICHALEK



"OLD PROTESTANT WOODEN CHURCH AT CARONSZÉGH" (OIL PAINTING)

BY LUDWIG MICHALEK

Ludwig Michalek

Theodor von Gompertz reproduced in the "Austrian Art Revival." Particularly refined in conception, too, is the pastel portrait, here reproduced, of *Dr. Joachim*; with what subtle feeling are the features of the venerable violinist rendered, with what sincerity and intimacy has he not shown him as we all knew him. The drawing is at once poetical and truthful, and met with warm approval on the part of the musician, who involuntarily "sat" for this portrait during a quartette rehearsal, and who added his signature and date in the right-hand corner. In his portrait of the poet and dramatist, *Ferdinand von Saar*, whose death last year put an end to a beautiful life, what attracts the most is the easiness and naturalness of the position, the reflection of thought in the sitter's mind, the refined and benign expression, and the intellectuality of lineaments; there is a total absence of any forced effort, the artist being content to render the truth as reflected before him. The portrait sketch in oils of *Dr. Carl Würmb* is another fine example of his methods. This was made shortly before the death of this celebrated engineer, the builder of the Alpine railways in Austria and of the Salcano bridge near Görz (of which Herr Michalek made several etchings showing the bridge in different stages of construction, and also when finished), and here, too, while there is an avoidance of anything and everything pertaining to conventionality, the strong and finely marked features are admirably rendered.

None of these men have *sat* for their portraits, but the artist has sketched them as they are or were in everyday life. Even among his earliest essays in original portraiture, for instance his portrait of *Brahms*, Ludwig Michalek shows that same love of truth and the same power of seeking that which

lies beyond mere outward expression, so that one unconsciously lingers over his works, reading in them as in a book. So, too, with his portraits of women; here also the artist shows that he is no mere lover of external appearances. The portrait reproduced on page 19 of *Frau von Billroth*, wife of the eminent surgeon, proves this; it is eminently characteristic, a kind face, full of determination however, a real German Hausfrau of a refined type.

St. Gilgen in the Salzkammergut is a favourite resort in summer for such men and women as Professor Michalek loves to delineate, and many of his portraits were drawn there. That of his mother, however, was done in Vienna in his studio during one of her rare visits to the city, for she too prefers to live apart from the world in the little village of Haynek in the Carpathian



PORTRAIT OF FERDINAND VON SAAR (PASTEL)

BY LUDWIG MICHALEK

(In the Moderne Galerie, Vienna)



1895
"MY MOTHER" (PASTEL)

THE NEW YORK PUBLIC LIBRARY



Ludwig Michalek



"NEAR ROSENBERG" (PASTEL)

(The property of Frau von Pulszky-Figdor)

BY LUDWIG MICHALEK

mountains, where she even adopts the dress of the villagers. The artist has here surpassed himself, for the picture is not only characteristic but realistic; the son has given himself to his task with a love and an inward joy which is infectious. The mother's first thought when she enters his studio is to see what her son has been doing during her absence, and the artist-son has caught the moment, as she eagerly examines his portfolio of drawings, a look of contentment and satisfaction lighting up her face.

Turning to Michalek's landscapes, the examples here given show how well he has grasped the principles which determine the making of a successful picture. Here, too, that sincerity of workmanship, shrewd observation, and sympathetic touch which his figure subjects disclose are manifest. In *Near Rosenberg* we have a bit of Hungarian scenery; in the background to the right the commencement of the Carpathians, rising like mounds one against the other; to the left forests of pines; in the foreground the broad highway leading to the town. This picture is peculiarly fine in tone and colouring, and here again that familiarity is to

be recognised which is also so prominent a feature of his portraits. The *Old Protestant Wooden Church* at Caronszég is another tender conception, lovingly realized. Built two hundred and fifty years ago, at a time when none but wooden churches were allowed to the Protestants in Hungary, this church is, with a single exception, the only one which has withstood the ravages of time and fire. The artist has admirably interpreted his subject, the rich brown tones of the old wood coming out well from behind the foliage of the trees in the foreground, while to the right, gleaming through the trees, the whitewashed walls of the low and modest vicarage are to be seen. Michalek's pastel drawing of the interior of this church is in the Modern Gallery, Vienna, for which it was acquired by the Austrian Ministry of Fine Arts and Education.

The etching from the "Weinlechner Werk" takes us back to Vienna, to one of the numerous courtyards, all of them picturesque, of the Vienna public infirmary built by Josef II. towards the end of the eighteenth century. This "Werk" was presented to the late Professor Weinlechner, the



PORTRAIT OF JOSEPH JOACHIM (PASTEL)

BY LUDWIG MICHALEK



PORTRAIT OF DR. CARL WÜRMB (OILS)

BY LUDWIG MICHALEK

Brittany as a Sketching-Ground



PORTRAIT OF FRAU HOFRAT BILLROTH (PASTEL)
BY LUDWIG MICHALEK

famous surgeon, on the occasion of his jubilee as a Doctor of Medicine, and contains fourteen etchings by Professor Michalek, descriptive of places with which the doctor had been associated in the course of his career. This etching of the Vienna infirmary is one of the "soft ground" variety, whereas most of the plates which issue from the artist's hands are pure line etchings. With the aquatint view of a village in the Carpathians, it furnishes another proof of Michalek's versatility. It is interesting to note that his pupils at the *Kunstschule für Frauen und Mädchen* in Vienna, where he has been a professor since its foundation some ten years ago, have formed an etching club, the "*Radierklub Wiener Künstlerinnen*," who have already published four annual portfolios, which testify to his merits as a teacher.

A. S. LEVETUS.

The authorities of the *Musée du Luxembourg*, Paris, have added another picture by Henri Le Sidaner to the collection by the recent purchase of the picture *La Terrasse*, which figured in the Goupil Gallery Salon, 1907.

BRITTANY AS A SKETCHING-GROUND. BY MRS. DODS-WITHERS.

BRITTANY, in conjunction with its sister province of Normandy, has retained to itself so many of its ancient characteristics, and is in so many ways unlike the country of which it forms a part, that one does not remark when about to journey there upon a sketching expedition, "I am going to France," but, on the other hand, "I am going to Brittany," whereas one never speaks of going to Provence or Languedoc, but to the South of France, and Brittany is indeed a place apart. It retains its own language, which has no connection whatever with French, but is very much akin to Welsh, and the Bretons and the Welsh are of the same family, and to this day can understand and speak with each other.

There are many points in favour of Brittany as a sketching-ground. To begin with, one can now get there direct by two routes. That from Southampton to St. Malo is a night journey of nine or ten hours which may be profitably passed in sleep—weather permitting. The other route is from Plymouth direct to Brest—

a daylight service taking about ten hours. By this route some of the most picturesque parts of the country are easily reached.

Another great advantage is in the variety of subjects which Brittany can place at the disposal of the painter, both of figure and of landscape. Nowhere is there such diversity of costume, indeed the coifs and collars change with each parish and the costume varies with the district. Some thirty years ago the old style of costume was almost universally worn in the province, but, conservative as the people are, the increased facilities of travel and the inrush of the tourist have had their effect, and the beautiful old costume is fast dying out. In the better known haunts of the painting fraternity, however, it is still possible to get costume models with comparative ease, but throughout Brittany there is a deep-rooted prejudice against posing for the figure.

As to the landscape of Brittany, surely it caters for all tastes. Between the rough granite rocks of the *Côtes-du-Nord* and the more gentle southern coast where the Loire, queen of rivers, seeks the sea, lies a land of infinite variety. Oftentimes a

Brittany as a Sketching-Ground



"CONCARNEAU"

BY W. H. CHARLTON

land of soft greys and greens, in colouring and tree form resembling England rather than France ; of wild and desolate coast whose rugged outline is broken again and again by bays and inlets, as those of Douarnenez, de la Forest and Quiberon ; lonely moors where weird Druidical stones stand stark against the sky, notably at Carnac ; deep valleys where oak and beech border the rushing streams, whose waters turn the moss-grown mill-wheels of a bygone age ; the architecture of towns, ancient and modern, of churches with their lace-like structure of perforated stone, typically Breton, of timbered houses, of great *châteaux* known in story, of harbours big and small with all the strenuous life of the seafaring folk ; the sardine boats, and the forest of masts of the shipping at Nantes ; the peat-gathering at the bogs of Grand Brière ; the apple-gathering and the cider-press ; these are but a few of the many attractions contained in the peninsula which forms Brittany, bounded to the north, south and west by the sea.

from many lands, Bohemian in ways and dress, the latter more often than not a modification of the Breton, even to the *sabots*. Gradually the panelled *salle-à-manger* became picture-panelled, and now forms a little collection of which any art-lover might be proud, for all who contributed gave of their best to beautify the little hotel of the kind-hearted woman who gave a helping hand to many a poor struggling artist. Now the little

Of all the artist resorts of Brittany the most famous is Pont Aven, "la ville de renom, quatorze moulins, quinze maisons," according to the local guide, whose veracity, however, leaves grave room for doubt, as houses are springing up with mushroom-like rapidity in all directions. The queen of the town is Mlle. Julia Guillon, and her celebrated Hôtel des Voyageurs is its centre. Very many years ago when Pont Aven was really a village, where artists abounded and tourists were few, Mlle. Julia opened a small hotel.

Here congregated painters



"LANNION"

FROM A PENCIL DRAWING BY W. H. CHARLTON



"QUIMPER." FROM A SKETCH BY W. H. CHARLTON.

Brittany as a Sketching-Ground



"AN OLD HOUSE, QUIMPERLÉ"

BY W. H. CHARLTON

hotel is dwarfed by her great flourishing sister across the way, with huge *salon* and a *salle-à-manger* to seat a hundred guests, and still Mlle. Julia is its soul and life, though things have changed, and the cobbled streets are a-hum with motor-cars, and the tourist has come to stay.

Concarneau, which is within a few miles of Pont Aven, shares with Douarnenez the honour of being the headquarters of the sardine fisheries, and where sardine boats are there is life and colour also. Beautiful sails of every shade of brown combine with the bright colours of the boats themselves, the sails to be exchanged while in harbour for the equally beautiful blue sardine nets, which are hung from the masts to dry; fragile and delicate are they, and light as gossamer, billowing out in graceful curves with every wind that blows. A splendid background is formed by the old town, the *Ville Close*, encircled by its granite walls and ramparts, an island at low tide. The walls enclose a little world of streets, shops, and old houses; even the people seem more quaint and old-fashioned than in the bustling busy new town. Not far off is Beg Meil, a cheerful little watering-place, in whose neighbourhood are many picturesque farms.

Another town must be men-

tioned before leaving the vicinity of Pont Aven, namely Quimperlé, situated at the confluence of the rivers Elle and Isole. The old town is grouped around the curious Church of St. Croix, built on the plan of the Holy Sepulchre at Jerusalem, a most interesting building, but not so picturesque as St. Michael's which crowns the highest part of the town. Looking up from the river side, it is a splendidly piled-up mass of buildings, old houses, some timbered,



"ST. CORENTIN, QUIMPER"

BY W. H. CHARLTON

Brittany as a Sketching-Ground



"OLD HOUSE, LAMBALLE"

BY W. H. CHARLTON

costume, and a foreground of river and reflections, is a picture ready made. Numerous quaint bridges cross the Isole, the smaller river, but the finest spans the Elle, a heavy stone structure of three arches and great buttresses, picturesque with the touch of time. Alongside runs a wide platform of shallow stone steps, where the washerwomen of the town ply their trade, and are often the unwitting models in many a sketch. Quimperlé is noted for the beauty of its women, and, I regret to add, for the impishness of its juveniles.

Very rich in architectural subjects is the surrounding country. Northward Le Faouet and its curious Chapel of St. Barbe (perched high above the river), with its great arch and curious outer stair leading to the belfry, should certainly be visited. From here one may go westwards to Quimper, which is full of quaint corners and possesses the finest Gothic church in Brittany. The Musée contains an interesting collection of Breton costumes. To the south-east again Hennebont, on the Blavet, offers

a varied programme of good things. Almost a seaport, boats of considerable size are continually to be found lying alongside its quays; like Concarneau it has a *Ville Close* with fortifications, gateways, towers, and some remarkably fine examples of timbered houses, with a surrounding country of great beauty.

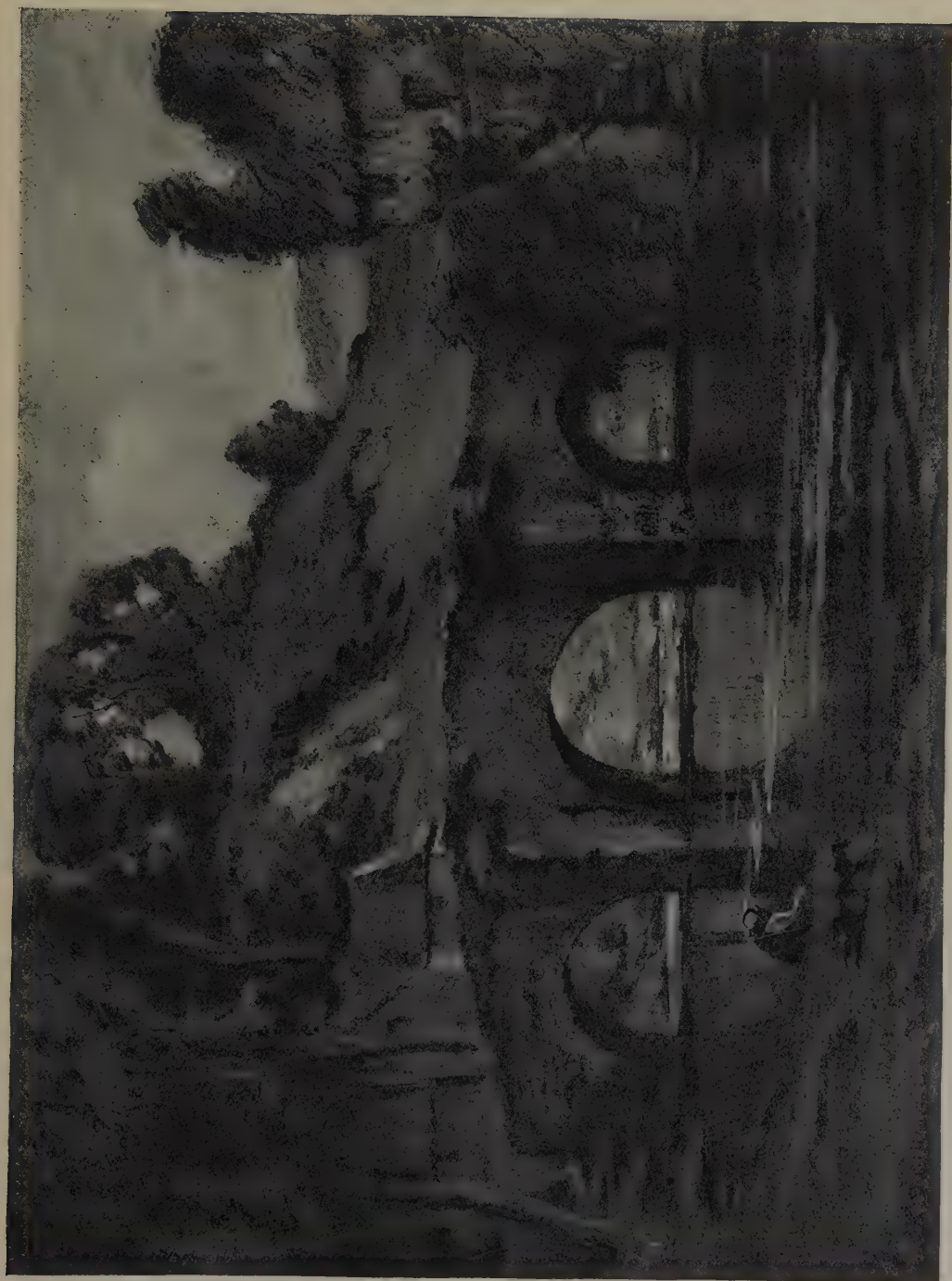
Proceeding farther to the south-east Auray should be visited for its fine market scenes. The market hall is a grand old timbered building, roofed with great wooden rafters. Here the lights and shadows love to play, and what a delightfully varied scene is their

playground! Stalls piled up with fruit of glowing colours, vegetables, eggs, live-stock, even to calves and sheep, drapery, scrap-iron, second-hand garments, sweets of gaudy hue, all find a place, and the peasant, if in costume, is the most gaily bedight of any in Brittany. Here, too, takes place in July, on the birthday of the Virgin Mary's mother, one of the most celebrated of the "pardons,"



"A STREET IN QUIMPERLÉ"

BY W. H. CHARLTON



"THE BRIDGE, QUIMPERLÉ." FROM
THE PASTEL BY ALFRED WITHERS

Brittany as a Sketching-Ground



"RUE DE JOUET, ST. BRIEUC"

BY W. H. CHARLTON

sulas and islands. Flat-bottomed boats are here a usual means of transit, and with its windmills and general characteristics it resembles Holland to a marked degree. It has a great port where ships and cargo boats find a temporary haven. Vannes, too, is the principal hair market of Brittany. As, however, little or none of a girl's hair is seen beneath the coif, the loss is not so marked as it would be with a more ordinary type of head-gear.

Several interesting and picturesque old castles may be visited from Vannes: Suscino, an imposing ruin

that of Anne of Auray. A further attraction here is a miraculous fountain, whose waters are said to be somewhat erratic in their curative effect. The peasants congregate from far and near, and one may equally study to advantage the peasant in religious procession or on merry-making bent.

Auray is the easiest point from which to visit the Lines of Carnac, those curious megalithic monuments numbering about nine hundred, mysterious survivals of a bygone age, gaunt and uncanny in the twilight, like regiments of ghosts disappearing in perspective into the distance. Quiberon is reached by a little branch line from Auray. Its fish market presents a lively scene. From here boats ply to Belle Ile, famous for the great fortress of Vauban and also that Madame Sarah Bernhardt has made for herself a *pied-à-terre* on the island.

Eastwards again to red-roofed Vannes on the land-locked sea of Morbihan, a bay of flat and rugged coast line, all penin-

of the 13th century, whose towers and keep cast long reflections in the water; Ploërmel, a quiet village, has an old-world charm of its own, and from it one may reach the famous Château de Josselin, one of the finest in Brittany. Built upon shelving rocks rising out of the river Oust, with its three great towers mirrored in the water, it forms a remarkably fine architectural subject for the painter. The country round about is undulating,



"PLACE DU CENTRE, GUINGAMP"

BY W. H. CHARLTON



Quimperlé
view from N.
last - now winter 17.

W.H.C.
1854
96

"QUIMPERLÉ." FROM A SKETCH
BY W. H. CHARLTON

Brittany as a Sketching-Ground



"GUINGAMP"

BY W. H. CHARLTON

rich in shady woods, and well watered by many a little lake.

The next point of interest on our journey is Elven, with its 15th-century tower, shortly after which Rochefort-en-Terre is reached. It is quite a village, and lies high above the river Arz. There are many quaint buildings with out-jutting turrets such as one often finds on old Scotch houses. The church is fine, and near by stands an exquisitely carved stone crucifix. An old ivy-covered gateway leads to the remnants of an ancient castle, but it is the surrounding country that particularly appeals to artists, and here every summer do they congre-

gate, and the comfortable little Hôtel Lecadre has seldom a room unoccupied.

This hotel some four years ago was kept by three charming Breton sisters, dressed in costume and coif, and often in the evenings, especially if chilly, the *pensionnaires* would gather around the great built-out chimney place in the kitchen, clean as a pin, and all aglow with brilliant copper pots and pans. The little *salle-à-manger* here, as at Pont Aven, is decorated with numerous pictures and sketches which testify to the comfort and well-being of the donors during their stay.

One may run down to Nantes, with its *château* and great quays teeming with life, or to the quaint town of Clisson with its renowned castle, or to St. Nazaire, the port of the Loire, where there is something of sadness in the landscape, beautiful grey tones predominate, and the wide estuary reflects every passing cloud. A line runs north from Nantes, touching at Châteaubriant, Vitré, and Fougères, all full of the interesting and the picturesque, Vitré perhaps most so.

North-west is Dinan, too much of a tourist resort to please the majority of painters; its famous Rue Terzual, ascending abruptly from the quay, is a favourite subject however, and makes a good study in perspective.



"RUE CORDELIERS, DINAN"

BY W. H. CHARLTON

The Royal Academy Exhibition, 1908



"RUE TERZUAL, DINAN"

BY W. H. CHARLTON

From here one may take steamer to St. Malo, which is worth a visit on account of its ancient forts and gateways, and for its beautiful surroundings. Should one prefer to leave Brittany by the Brest route, one may continue the journey from Dinan *via* Lamballe, St. Brieuc and Guingamp, with perhaps a run up the little branch line to Lannion. Lamballe is picturesquely situated upon a hill, and possesses a remarkably fine old church; St. Brieuc has many quaint streets and houses, and lies in the beautiful valley of the Gouët; and Guingamp, with its famous church of Notre Dame de Bon Secours, is a noted pilgrimage resort.

I must not forget to mention that Brittany is essentially a land of religious ceremonies. From May to October "pardon" follows "pardon"; the greatest are St. Yves, St. Jean du Doigt and St. Anne de la Palaude (*le pardon de la mer*). Besides the "pardons" there are the benedictions, such as the blessing of the boats at Pont Aven and of the sea at Concarneau. The Calvaries range from a simple wooden cross to the most elaborate structure of carved stone, notably at St. Thégonnec and Plougastel, the latter a very ornate example.

ISOBELLE A. DODS-WITHERS.

THE ROYAL ACADEMY EXHIBITION, 1908.

THE general level of this year's Academy exhibition, from which we gave last month a first selection of works contributed by members and associates, is good, although nothing new from inside the ranks of members and associates or outside is put forward. There is no startling success, and some outsiders who attracted attention last year and the year before seem this year to have receded back into line with the average.

Mr. Sargent's portraits, especially that of the Duchess of Connaught, which may rank perhaps with his best, are as full of interest as any he has done of late. The conventional backgrounds which he adopts are not used by him as a recipe for filling in the canvas behind the sitter, as this kind of background is used by other painters who adopt it here; he subjects the shadow in every fold of the curtain, every light on the pillar, to scrupulous analysis and translation; and so what is generally only a convention, conventionally and somewhat summarily done, is in his case highly interesting—interesting on the grounds that it is a departure for these

"et-cetera" of the figure to be treated with the same seriousness as a background of natural effect. Next to the portrait of the duchess, that of the Duke of Connaught is perhaps the best.

Unquestionably a striking work in the shape of portraiture which arrests the visitor's attention this year is Sir Hubert von Herkomer's large canvas of *The Council of the Royal Academy*. The artist seems to excel most when working under the conditions to which we presume he was subject when painting this picture. The picture has the character of being done, so to speak, on the spot, and in its spontaneity indeed lies one of its chief attractions. It has the precise qualities which brought its painter early into fame, one among them being a certain overflowing vitality, and the painter himself being a man of keen intellect, the intellectual stamp of the countenances has been adequately appreciated and interpreted and the gestures admirably rendered. The large scale on which the work has been carried out almost of necessity involved a certain harshness of treatment which, however, only obtrudes itself on the attention when the picture is viewed at too close quarters, and is justified because the brush-work is obviously for effect at a distance.

The Royal Academy Exhibition, 1908

A large decorative canvas by Mr. Frank Brangwyn fills a gap which was sadly in evidence last year. It is not so successful a work as the much smaller one which represents him at the New Gallery, though perhaps intended to be much the more important work of the two. As a decorative arrangement it is equal to the artist's finest efforts, and in breaking away from what with him had almost become a formula—viz., the round masses made to include pots, vegetables, clouds in the sky, in fact almost everything in their sweeping circles—Mr. Brangwyn takes a step towards a wider freedom for his art. This departure is interesting. Every separate part of this canvas witnesses to the remarkable art of Mr. Brangwyn, whose lucid, confident touches of paint explain forcibly so much with so little apparent effort. But the parts are not harmonized by a unity of effect. A certain flatness reduces the picture to a sort of mosaic of coloured shapes, beautifully ordered as such, but with the element of realism scarcely at one with the style adopted.

Mr. George Clausen, R.A., is not so eminently successful in his treatment of light in his large canvas as in the other two. Of these *The Gleaners Returning* is perhaps one of the very finest of those problems of light which have so often engaged the artist and into which, as in this case, he reads a beauty equal to the truth. There is freshness and keenness still of youth in Mr. Napier Hemy's two seapieces, representing the quick movement of pleasure ships in the moving water with that knowledge, part of the sailor, part of the artist, which is so amiably and yet forcibly fused that his pictures never fail on the obvious lines on which they set out to be convincing. Mr. Arnesby Brown contributes some paintings calling attention

to themselves by their successful qualities—*The Two Piers*, sympathetic in subject and treated sympathetically, and the bolder canvas, *The Gate*, which is a remarkably fine cattle-piece. Mr. Stott, in *The Kiss*, comes perilously near sweetness in the effort to combine a fragrant variation of colour. He gives up realism for this in the surroundings, whilst still apparently desirous of retaining it in the woman's face—which, interesting as it is, does not conform to the idealism for which reality has been elsewhere surrendered. And yet this must not sound like underrating Mr. Stott's work, which is a panel, distinguished and prominent by the complete and sympathetic control of colour and the power to make it the almost musical expression of a certain mood. Without such a mood, realistic painting can remain interesting, but imaginative art chills us like the formality of the asphalt path in a formal



"THE FORD"

BY ELIZABETH FORBES



"THE GLEANERS RETURNING"
BY GEORGE CLAUSEN, R.A.



"ISEULT." BY
C. M. Q. ORCHARDSON

The Royal Academy Exhibition, 1908

garden if it is not built up by the artist under the influence of a mood worth expressing. Mr. Sims' *Fountain* is a case in point. This is a purely imaginative work and amongst the best of all the paintings in the Academy, but it is the quality of the painting, the successful artistry at every point, the invention and resource, and above all the extreme reality of effect which appeal to us. As an imaginative work it leaves us cold. It is without meaning, and, lacking an anecdote borrowed from literature, it has not the music of a message of its own. We find the artist's methods perhaps more congenially employed in *The Faun*.

In *A Midsummer Morning* Mr. H. S. Tuke repeats former successes in painting nude figures in sunlight. Mr. Alfred East, R.A., has this year divided his energy over a variety of subjects, pre-

senting in each case quite different problems to be dealt with. *A New Neighbourhood*, a tract of suburban land under snow with partly-built houses, is quite different in feeling and treatment to his two other paintings of the Cotswolds, which present him in a more familiar mood, or the bright sunlit picture of *The Entrance to the Bull Ring, Algeciras*. Mr. David Murray, R.A., does not make such an attractive appeal as last year. *The Canal, West Drayton; Datchet*, has all his qualities of resourceful and interesting composition, though the dull surface of the painting mitigates the charm derived from this. Among other landscapes by members, Mr. H. W. B. Davis's *In Full Bloom* is notable, and the same is to be said of *Evening, Sussex Downs*, by Sir E. A. Waterlow. Mr. J. W. North, A.R.A., is best represented by his picture in

Gallery No. II., *Summer in a Western Wood*, a characteristically poetic work.

It is upon the landscapes that the interest of this year to some large extent depends, though the portraits are notable, and the figure-subject pictures are of an unusually high order. His Majesty the King has been painted this year by Mr. Tennyson-Cole, who has conceived and arranged his composition with dignity but has failed to give it the high quality of execution which his conception demands. Mr. Arthur Hacker sends a portrait of *Miss Elsa Close*, the lady to whom the reward was given by the artists who acted as judges in the Beauty competition inaugurated by the "Daily Mirror." His other portraits too were to be remarked, especially *The Fan Collector* with its successful colour arrangement. Sir W. Q. Orchardson, R.A., is represented by



"REVERIE"

BY GERTRUDE DES CLAYES



"THE MEETING HOUSE"
BY FRANK CRAIG

The Royal Academy Exhibition, 1908

two portraits—*J. J. Weinberg, Esq.*, and *Nurse Charles* (Mrs. W. H. Wood), the latter painted in the light key in which he has painted so many of his later subject pictures. Mr. J. W. Waterhouse, R.A., has sent *The Soul of the Rose*, a work characteristic in sentiment, and in the type of beauty which he has painted with no falling off in power, and by *Apollo and Daphne*, a canvas fully representative of the qualities associated with his name. There is this year more harmony in Mr. William Strang's picture, *The Surprise*, than he has accustomed us to. It is perhaps one of the finest paintings which he has yet produced; the addition of this quality of unity of effect to those contrasts of movement and colour which he has always given is very desirable. There is a tendency to superficial, flat, thin painting in the portraits of Mr. Solomon J. Solomon, R.A., J. H. F. Bacon, A.R.A., and Mr.

Frank Bramley, A.R.A., which makes the richer qualities of Mr. J. J. Shannon's work quite refreshing, and the work of Mr. George Henry, A.R.A., more than ever distinguished, though Mr. Henry seems to be good for one great effort every year, in which he touches heights not reached in his other pictures. This year his *Silk and Ermine*, full as it is of individuality and beauty, is the effort which contributes most largely to his laurels.

Of the more notable pictures contributed from outside, Mr. Campbell Taylor's *Practice for the Ballet, 1830*, is one of the best. The picture is one full of variety, and the problems in the drawing and in the colour which have been so well overcome, have been of the most difficult nature. The chintz curtains remind us of Mr. W. W. Russell's picture, *The Letter*, remarkable

for the resource shown in the management of values. Mr. Russell has, perhaps, spent his enthusiasm on the lighted chintz, the dress, the carpet, and the footstool, for the seated figure seems lacking in that personal force, that interest, by which her beautifully painted clothes and environment would gain an intenser and more compelling force. This criticism we can extend to the portrait groups by Mr. G. W. Lambert. In his *A Lady and Her Children* there is a decorative rhythm in the folds and tucks of the boys' blouses and the lady's dress, and the same sort of repeated touch carried out in the leafy background. This is Mr. Lambert's convention, and this feeling for drapery is a very important item in his work.

Mr. Harold Speed's *Roses and Chintz* is a slight departure for him in the nature of the subject, and he contributes a portrait. Mr. John da Costa's portrait of *Mrs. Evan Dick* is a picture of a most interesting



"A MELODY: MISS ADELINA LEON"

BY THOMAS C. DUGDALE.

The Royal Academy Exhibition, 1908

character, and is to be remarked and remembered for its beauty and variety in colour. Mr. J. Young Hunter has painted one of the most successful of the interiors which he treats so academically, but with so much quiet individuality and skill. The whole effect of colour in this picture is not successful; it is unreal as well as unpleasant, and probably unpleasant because, under any circumstances of lighting, it would be unreal. This same hard, curious violet colour pervades another promising work by a young contributor, a work full of the finest technical qualities in other respects, *When Lovely Woman Stoops to Folly*, by Mr. F. G. Swaish. A work of interest in the first room, and by the way not any too well hung, is Miss Flora Lion's *The New Dress*; it is bold and effective in colour without breaking the bounds imposed by a carefully exercised controlling taste. Not altogether dissimilar in character of the subject is Mr. W. Dacres Adams' *The New Hat*. This and the same artist's *The Tourists* are two of those partly decorative, partly realistic canvases in which Mr. Adams excels. A work of charm and effectiveness is Mr. Giuseppe Giusti's *A Chat*.

Mr. Frank Craig's canvas, *The Meeting House*, is the excuse on his part for some very clever studies of facial expression, and the general tone of the picture, relieved by the white bonnets and collars, is in itself a scheme of nearly complete success. Mr. Craig here attains that richness of effect which he missed in his large picture last year, through the greater attention he has paid this time to effects of atmospheric conditions.

Passing now to some of the more important landscapes sent in from outside, the two landscapes, *A West Coast Harbour* and *Breezy Lowlands* of Mr. James Henry, are to be particularly remarked for their power and interest, their sense of atmosphere and regard for beauty. In *Breezy Lowlands* there has been no forcing of the means to obtain effect—but by sheer success in art the picture is striking amongst its difficult surroundings. Another beautiful work is Mr. Arthur Friedenson's *Wensley Dale*. Mr. S. J. Lamorna Birch's *The Land of the West* and his water-colours call attention to themselves, and another picture to be noted is *Cutting Weed in the Rosses, Co. Donegal*, by Mr. W. H. Bartlett. Mr. Bertram Priestman's *The South West Wind*, is full of atmospheric effect, and is a notable

landscape; it might have been much finer if the man's figure in the foreground had been removed or made far less important.

Other landscapes which should not be missed are Mr. Ade Bréanski's *Summer*, Yeend King's *April Sunshine*, Thomas Maidment's *The Rhubarb Field*, G. Graham's *February Sunshine*, H. Gilchrist's *On the Banks of the Lenn*, A. J. Tunning's *On the Road*, E. T. Compton's *Blue and Gold*, and Mrs. Forbes's *The Ford*. Of out-door figure subjects one of the best in the Academy is Mr. Ross Fowler's *Life in the Gipsy Camp*, and Mr. C. M. Q. Orchardson's *Iseult* has good qualities.

The sculpture and architecture will be the subject of a later notice. They include this year many items of interest, and we would especially remark on the variety and importance of the works of sculpture.

T. M. W.



"THE SWING"

BY S. MELTON FISHER



"PRACTICE FOR THE BALLET IN
1830." BY L. CAMPBELL TAYLOR



"THE KISS." BY
E. STOTT, A.R.A.



"THE FAN COLLECTOR"
BY ARTHUR HACKER, A.R.A.



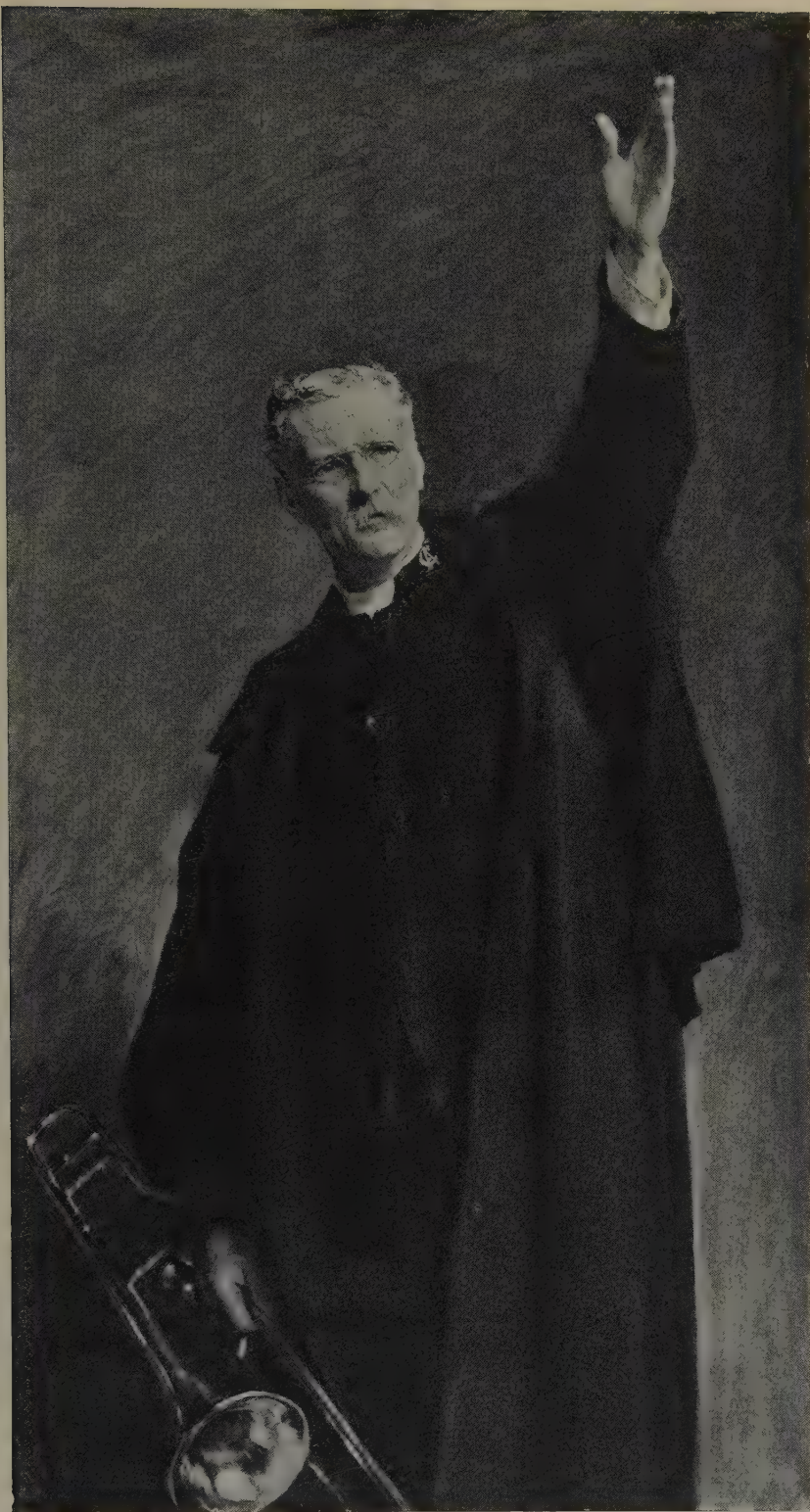
"THE RETURN." BY
FRANK BRANGWYN, A.R.A.



"FRESH WEATHER IN THE CHANNEL."
BY JULIUS OLSSON



"ROSES AND CHINTZ"
BY HAROLD SPEED



"THE REV. PREBENDARY CARLILE
FOUNDER AND HEAD OF THE CHURCH
ARMY." BY A. S. COPE, A.R.A.

The New Gallery

THE 21ST SUMMER EXHIBITION OF THE NEW GALLERY.

THE exhibition at the New Gallery this year can be summed up, in so far as the pictures are concerned, as an unexciting show which contains a considerable proportion of sound work—as a gathering in which there are few masterpieces, though there are many creditable performances by capable artists. Though to the ordinary man it will seem, no doubt, a dull display because it offers few sensations and has scarcely any startling features, the serious art lover, who is satisfied with work that is intelligent and soundly handled, will find in it much that will appeal to him as interesting. It is strongest in portraits and landscapes; the figure pictures, with few exceptions, are unambitious, and suggest a certain relaxation of effort on the part of the men who formerly could be depended upon for important productions. For this falling off the fashion of the present day is no doubt to blame—the fashion which prescribes neglect of modern art as a kind of cult—for not many painters would have the

courage to devote themselves to exacting undertakings when they know that they could expect at best only half-hearted appreciation. The exhibition, indeed, shows significantly that the popular apathy is having a serious effect upon artistic progress, and that in some directions the art of this country has come to a standstill.

However, there is some consolation in the excellence of the work contributed by the portrait painters. Some of them, like Mr. J. J. Shannon, Mr. J. S. Sargent, Mr. George Henry, Mr. Harris Brown, Mr. Glazebrook, and Sir George Reid, send canvases of quite exceptional importance; and there are many others who show notable things which raise appreciably the average of the collection. Mr. Sargent's two pictures are neither so striking nor so executively brilliant as usual, yet both have qualities which command respect. The smaller of the two, the portrait of *Miss Lewis*, has less than his customary sureness of handling, but it is a wonderful colour study—a scheme of greenish-blue arranged and carried out with much ingenuity and correctness of taste. His other portrait, of *Miss Izme Vickers*, prettily posed and



"THE RAJAH'S BIRTHDAY"

BY FRANK BRANGWYN, A.R.A.



"MRS. MCEWEN OF BARDROCHAT
WITH KATHENNIE AND ELIZABETH"
BY JOHN LAVERY, R.S.A.



"UNDER THE ARC-LIGHT"
BY THE HON. JOHN COLLIER



"THE COUNTESS OF NORTHBROOK"
BY H. HARRIS BROWN

The New Gallery

pleasantly vivacious, is less happy in colour, and is not beyond reproach in draughtsmanship, though in its suggestion of youthful grace it is quite fascinating.

Mr. J. J. Shannon has not for some while shown anything so restrained as his portrait of *Mrs. Buckley*, a beautiful study of delicate tone and tender colour; and his large group of *Mrs. Miller Graham and Daughter* is a finely designed decorative arrangement, generous in line and with a sumptuous largeness of massing which can be sincerely commended. Mr. George Henry's full-length of *The Marchioness of Tullibardine* is quaintly formal in arrangement without any excess of artificiality, and has an agreeable subtlety of silvery-grey; and Mr. Harris Brown's three-quarter length of *The Countess of Northbrook* is in every way a sound and expressive piece of confident painting. The two portraits by Sir George Reid of *The Earl of Halsbury* and *His Excellency the*

Hon. Whitelaw Reid, are magnificent both in characterisation and in executive mastery; to praise them too highly would be scarcely possible; and by Mr. Glazebrook there is a head of *The Right Hon. Lord Macnaghten*, which is studied with little less shrewdness of insight and grasp of character.

Besides these, there are such able achievements as Mr. W. Llewellyn's *Sir Francis J. S. Hopwood*, Mr. Richard Jack's brilliantly painted full length of his wife, Mr. J. Coutts Michie's *Lady Mary Hope*, Mr. Harold Speed's *Mrs. Roland Holloway*, the Hon. John Collier's *Joan and Cyrus*, Mr. W. Logsdail's *Elizabeth, Daughter of Eustace Hills, Esq.*, and Mr. James Clark's *Miss Lilian Clark*, a picture unusually sound in manner, and with indisputable executive merits. Mr. Graham Robertson's quaint picture of a child, *Malle. X.*, has in full measure the pleasant and dainty individuality which makes his works consistently attractive; and

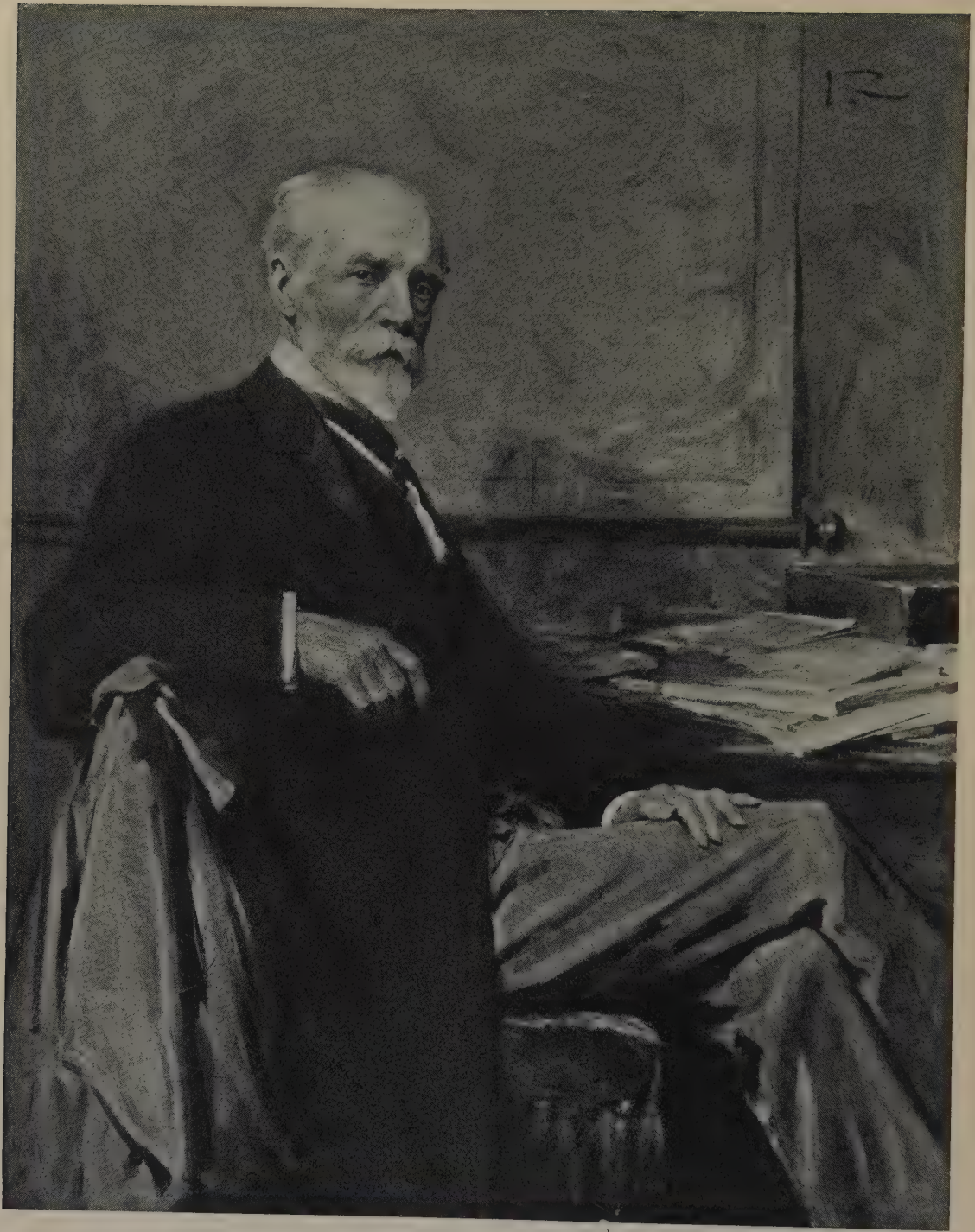


"EVENING IN BRITTANY"

BY CHARLES W. BARTLETT



"MRS. MILLER GRAHAM AND DAUGHTER"
BY J. J. SHANNON, A.R.A.



"THE HON. WHITELOW REID"
BY SIR GEORGE REID, R.S.A.

The New Gallery

there is a pretty study, *Miss Vida Hay*, by Mr. Talbot Hughes. Mr. Lavery's group, *Mrs. McEwen of Bardrochat, with Kathennie and Elizabeth*, a lady with two young children, pleases by its elegance and dignity of arrangement, and repels by its lifelessness of colour. As a decorative composition, it is, however, admirable, and it is designed with excellent taste. A note must also be made of Mr. C. E. Hallé's *Mrs. H. R. Gamble*, Mr. Jacomb-Hood's *Mrs. Arthur Heygate*, and Mr. P. Bertieri's *A Fencing Master*.

Chief among the landscapes is Mr. Hughes-Stanton's *Pasturage Among the Dunes, Pas de Calais*, a splendid record of nature, frankly studied and finely interpreted, and a picture conceived and carried out with unerring taste. But high praise is also due to Mr. J. L. Pickering's luminous and broadly painted *Among the Olives*, and to Mr. Alfred East's pastoral, *In the Heart of the Cotswolds*, a study of a typically English scene rendered with that delightful sense of decorative propriety which makes all this artist's work so markedly individual; and Mr. Leslie Thomson's *The West'ring Sun*, is not less notable as a dramatic picture full of colour and excellently true in its realisation of a remarkable atmospheric effect. There must be noted, too, as pictures of real interest, *The Junction of the Tees and Greta*, by Mr. Alfred Parsons; Mr. Melton Fisher's impressive moon-light scene, *The Monastery*; Mr. Ivystan Hetherington's subtle arrangement in grey, *A Quiet Day*; Mr. R. W. Allan's *Tateyama, Japan*; Mr. J. S. Hill's strong and sombre *Remington Heath*; Mr. Coutts Michie's cleverly treated *Picardy Uplands*; Mr. Moffat Lindner's twilight subject, *The Golden Moon*; Mr. Westley Manning's *Newville, Picardy*; and the delicately atmospheric *Springtime in the Rydal Valley*, by Mr. Fred Yates. Mr. Harold Speed's *Scotch Firs and Sunset*, a

well-planned composition and a harmonious note of colour, must not be overlooked, for it has both power and distinction.

The figure pictures which claim most consideration are, perhaps, Mr. J. W. Waterhouse's *Rhododendrons*, an exquisite colour arrangement, and Mr. E. A. Hornel's *Tom-Tom Players, Ceylon*. Mr. Waterhouse's study of a red haired girl against a background of rhododendrons is not one of his ambitious compositions, but it has in full measure the sensitiveness and the charm of manner which make delightful everything he produces. Mr. Hornel's picture of a group of dark-skinned girls set in a tropical landscape is in his usual decorative manner, but it is less involved than most of the canvases he has hitherto exhibited and its fantasy is more credible, while technically it is most accomplished. Sir James Linton's *The Wanderers*, an interesting piece of scholarly work, is much to be commended; and Mr. G. Spencer Watson's



"MDLLE. X.—BELLE CRISELIDY'S"

BY W. GRAHAM ROBERTSON



"THE SWING." BY
G. WETHERBEE

The New Gallery

Diana and Actæon, Mr. W. Llewellyn's *Andromeda*, an excellent study of the nude figure, and Mr. W. Lee Hankey's characteristic painting, *A Peasant Girl*, are all valuable additions to the collection.

Mr. Brangwyn shows a remarkable colour exercise, *The Rajah's Birthday*, which can be counted among the most brilliant of his recent achievements; it has both power and ingenuity, and a richness of paint quality which makes it particularly attractive. The Hon. John Collier's *Under the Arc-Light*, a London street scene, strikes a new note; it is an excellent study of a light and shade effect, and it can be praised not only because it shows shrewd and thoughtful observation, but because it proves that there are in the commonplace incidents of modern life really valuable opportunities for the artist who can see things in the right way. Mr. J. W. Godward's *Crytilla*, and the two dainty little costume pieces by Mr. F. Markham Skipworth, the charming garden subject, *Mid Shadowing Roses*, by Mr. Talbot Hughes, the sombre, powerful, and individual painting, *Evening in Brittany*, by Mr. C. W. Bartlett, and the more delicately fanciful picture, *The Swing*, graceful, girlish figures in a finely designed landscape, by Mr. George Wetherbee, have all indisputable claims to attention; and there is vigorous imagination well applied in *War*, by

Baron Arild Rosenkrantz, and *Lucknow*, by Mr. St. George Hare—two pictures in which the motive is the same, though there is the widest possible difference in the manner in which it is treated. Mr. James Clark's biblical subject, *The Kingdom of Heaven is like unto Leaven*, does the fullest possible credit to an artist who has more than ordinary claims to a place among the chief of our imaginative painters; and a note must also be made of the little classic figure, *Suspense*, by Professor Formilli, Mr. C. E. Hallé's *Mischief*, Mr. Austen Brown's *Ploughing by the River*, and of the graceful portrait study, *Proud Maisie*, by Mr. S. Melton Fisher.

The sculpture is less important than usual, but there are a few things, like Mr. Albert Toft's *Spring*, and Mr. Basil Gotto's dainty little *Pastoral*, and the busts by Mr. Toft, Mr. Gotto, Mr. Dressler, and Mr. John Tweed, which are of acceptable merit. It is a matter for some regret that this branch of art is not more adequately represented. One fact in connection with the exhibition must be particularly noted—that the Council of the Academy found in it one of the two pictures bought this year for the Chantry Collection, viz.:—Mr. Hughes-Stanton's *Pasturage among the Dunes*, of which a reproduction is given on this page.

W. K. W.



"A PASTURAGE AMONG THE DUNES, PAS DE CALAIS"

BY H. HUGHES-STANTON



"TOM-TOM PLAYERS, CEYLON"
BY EDWARD A. HORNEL

Crafts at the New Gallery

THE CRAFT SECTION AT THE NEW GALLERY.

It seems to be a law that for one perfect specimen of any object we must expect to find ninety-nine that are imperfect; in order to arrive at what is good, we must pass by a great deal that is faulty and bad. The good critic is he who accepts this law and does not waste himself over the errors of the majority, but reserves his energies for teaching lessons where they can best

be learnt—from the good examples. In most exhibitions of modern art, ninety-nine per cent. of mediocre work is a fair estimate, and it is consequently pleasing to find a miscellaneous collection of artistic work in which there is much that is interesting and deserving of praise.

This is the case in the Craft section of the New Gallery Exhibition. We see here a collection that has been carefully chosen or invited, but we have to remember that it is a retrospective exhibi-



CUP AND STAND IN SILVER AND IVORY, HOT-WATER JUG AND SPOON IN SILVER
DESIGNED AND EXECUTED BY J. PAUL COOPER

tion and not the immediately recent work of these craftsmen. An equally good collection of exhibits will consequently be less easy to procure when the annual production of each worker will be asked for, as is the case with the sculptors and painters in the main portion of the New Gallery. Indeed, a cavilling spirit might ask why this, the first craft exhibition ever held under such auspices, is not entirely composed of excelling work, and why anything mediocre has been allowed to enter.

For many years Paris has given recognition to the position of artistic crafts by incorporating in its art exhibitions collections of craft work such as we are now considering; but England (in the provincial towns no less than London) has always been chary of extending a hand of welcome to what is not denominated as Fine Art. The truth that "Art is Decoration"—so often forgotten in the art annals of this country—is aptly made prominent by the magnificent Burne-Jones-Morris tapestry which hangs in the central hall of the gallery.

Apart from the interest and sentiment in thus having as a key-note of the collection a remembrance



SILVER AND ENAMEL TRIPTYCH PRESENTED TO LORD DERBY WITH THE
FREEDOM OF THE BOROUGH OF PRESTON DESIGNED BY FLORENCE H. STEELE

Crafts at the New Gallery



SILVER BOWL

DESIGNED BY FLORENCE H. STEELE

of these great decorators of the recent past, the tapestry in itself is as fine an example of nineteenth-century decoration as can be found, and is a worthy conclusion to the famous series of Arras tapestries designed by Burne-Jones. The idealistic ladies and the realistic lilies and daisies are typical of the special phase of art which bloomed for a period, like an imported exotic, reminiscent of a time long past when Siena was queen among the cities of great painters.

With the exception of this tapestry and two cases of exhibits by Lalique and Gaillard, the applied art collection is shown in the balcony around the central hall, on the walls and in cases. As jewellery and exhibits of personal adornment predominate, they may be reviewed first. Of Lalique it is not necessary to speak, seeing that his work is more than well known, but it is a great satisfaction to have him represented here if only as holding out an example of technique carried to its highest point—an example that is sadly needful for the art work of this country. No doubt it is an idea in the mind of all craftsmen that to be original is to be clever; but with them, as with all other artists, the desire to be original militates strongly against the

upholding of the true canons of art. The laws which hold good in the creation of a masterpiece of sculpture or painting are the same for the inventing and carrying out of a silver chain or a brass candlestick. The artist who is "original" is he who is least conscious of being so, and the best work is at all times done by those who are true to their own personality and do not struggle to be original.

In looking at the twelve or more cases of jewellery, chiefly exhibited by women, it is intensely satisfactory to notice that these workers have over-

come the mania for enamel which of recent years has done so much to cheapen and make vulgar a beautiful material and a beautiful craft. Some ten years or so ago a number of ladies discovered that with very little difficulty, involving very little study, lovely bits of coloured enamel, applied on metal, might be made to masquerade as "jewelry." Jewels were used, but as supplemental to the enamel, and not *vice-versa*, as the case should be. In the course of a very few years enamelling reached the low standard which we can now all recognise for ourselves.



PANEL FOR ALTAR RAIL, IN BRASS AND WROUGHT IRON, FOR LEEDS CATHEDRAL

DESIGNED AND EXECUTED BY EDWARD SPENCER OF THE ARTIFICERS' GUILD



"THE PASSING OF VENUS." ARRAS TAPESTRY
BY MORRIS & COMPANY FROM THE LAST.
CARTOON DESIGNED BY SIR E. BURNE-JONES

Crafts at the New Gallery



CANDLE SCONCE IN WROUGHT STEEL,
DAMASCENED WITH SILVER AND BRASS
DESIGNED BY EDWARD SPENCER AND
EXECUTED BY F. JOB (ARTIFICERS' GUILD)

In the exhibit by Paul Cooper there is some exceedingly nice work in gold and silver—chains that are delicately wrought, very simple in thought and carefully finished; and the same care and finish may be seen in the gold and silver ornaments by Harold Stabler, whose mind turns

willingly towards designs of an ecclesiastical nature. The neck chain with little kneeling angels hanging from it is an interesting piece, the mixing of gold and silver and the slight touches of colour are happily worked out. One can feel in this work the influence of H. Wilson, perhaps our finest silversmith, who is also an exhibitor in this collection.

The other exhibitors of jewellery are mostly ladies: Miss May Morris, whose work is always characteristic and interesting; Miss Hallé, best represented here by a fine little agate cup artistically mounted, and an ivory casket decorated with silver and enamel, both objects being of excellent workmanship; Miss Agnew, a lady whose



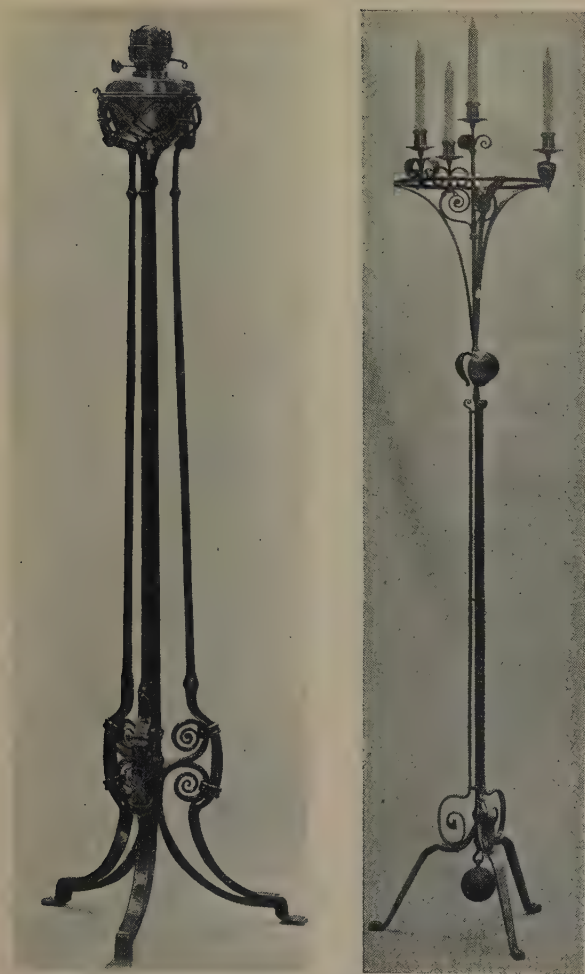
TOASTING FORKS,
WROUGHT STEEL
DESIGNED BY EDWARD SPENCER
EXECUTED BY W. SPENCER
(ARTIFICERS' GUILD)



LAMP AND CANDLESICKS IN WROUGHT STEEL
DESIGNED BY EDWARD SPENCER AND
EXECUTED BY W. SPENCER (ARTIFICERS' GUILD)

name seems to be new in the world of craftswomen, and who here evinces a decided talent for tasteful arrangement of jewels, and has a delicate feeling for colour; Mrs. Dick, perhaps a pupil of Gaillard, for her realistic treatment of design

Crafts at the New Gallery



LAMP AND CANDLESTICK IN WROUGHT STEEL
DESIGNED BY EDWARD SPENCER AND EXECUTED
BY W. SPENCER OF THE ARTIFICERS' GUILD

in her coloured horn work suggests the French artist; Mrs. Hadaway and Mrs. Bethune, two ladies who have not thrown off the temptation of trusting to luck in the arrangement of fine coloured stones and slabs of bright enamel.

Mrs. Hadaway does some good work in silver mounting, but her modelling of surfaces is indifferent and will not bear comparison with the work of an artificer like Mr. Wilson.

The one lady artist in ornaments who deserves to be mentioned alone, since the personality of her work gives her the *cachet* of individuality, and who is never led away by the will-o'-the-wisps of passing fashion to be untrue to her own feeling for refinement and tenderness is Mrs. Gaskin. She avoids all that is heavy and flat, all that is gaudy; the fertility of her inventive powers never seems to suffer, and although she is so individual she is never monotonous. Mrs. Gaskin was one of the first lady jewellers to realise

the absolute necessity of good technique. Good design and colour may serve to attract the casual and ignorant observer, but without good craftsmanship an art object can never be perfect.

The Artificers' Guild of Maddox Street, shows a fairly large collection of honest and praiseworthy work, neither *outré* nor yet conventional, modern in design but fairly well restrained. A better feeling for harmonious proportions would be an advantage in some instances where the base of a cup seems too heavy, and the stem of another too slim. An altar rail by Mr. Spencer is an excellent piece of work, if not very original. The earthenware by the Brothers Martin, also part of this exhibit, claims especial notice. Without wishing to imply



SANCTUARY CANDLESTICKS IN BRASS AND COPPER
DESIGNED AND EXECUTED BY HAROLD STABLER

Crafts at the New Gallery



BACK OF SILVER HAND MIRROR
DESIGNED AND EXECUTED BY
FLORENCE H. STEELE

that the material is not properly respected, the little group of vases have a sober leathery appearance which is very pleasing to the eye; and the forms as well as the colours are good, and are comfortably various.

There are a good many exhibits where the higher branches of art are involved, plaques and models in high and low relief of the human figure serving to decorate useful objects. Perhaps the most graceful figure work is that of Miss Florence Steele on vases, cups and caskets, showing strength, knowledge, and a definite tenderness of feeling. The way in which the given spaces are filled show her to be a designer of skill.

It is a matter of regret that the more serious craft of stained glass is not represented by a larger number of exhibitors, seeing that at the present day England stands ahead of other countries in the manufacture of beautiful glass, and since there are several men of high artistic standing who devote time to this craft. In France, as yet, artists have contented themselves with furnishing cartoons, which have been carried out by firms in glass of an inferior quality, whilst in England the work is actually carried out by artists, with trained craftsmen under them, in a quality of glass which bears comparison with that of the finest periods in the past. Cartoons and designs are exhibited by Arild Rosenkrantz and George Kruger, but one would like to have seen also the work of Selwyn Image, Anning Bell, and Moira.



BACK OF SILVER HAND MIRROR
DESIGNED AND EXECUTED
BY MRS. DICK

Needlework is represented by Miss May Morris and a few other ladies; but there is none that calls for special notice, save perhaps the crewel-work of Miss Newill, almost primitive in its frank simplicity of design and colours.

There are a number of needlework pictures exhibited, landscape pictures mostly, which give one food for thought. They are skilfully, even artistically done, but the legitimacy of this work as an art may frankly be questioned. The honourable uses of the needle are

manifold, and they may not be infringed honestly. Every kind of embroidery deserves consideration, but here the needle usurps the



OPIUM-SMOKER'S OUTFIT
IN SILVER AND ENAMEL
DESIGNED AND EXECUTED
BY MRS. DICK



BROOCHES IN SILVER AND OPAL, SILVER AND TURQUOISE
AND PENDANT IN SILVER AND ENAMEL
DESIGNED AND EXECUTED BY MRS. HADAWAY



COMB IN SILVER, ENAMEL, MOTHER OF PEARL AND TURQUOISE
PENDANT IN GOLD & SILVER, MOTHER OF PEARL & VARIOUS STONES
DESIGNED AND EXECUTED BY MRS. GASKIN

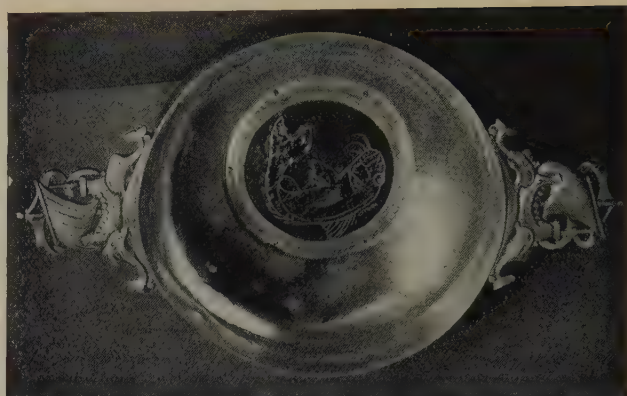
The Salon of the Société Nationale

place where the brush is naturally at home, with a result that must be invidious.

An interesting experiment and a satisfactory result would be obtained if one of these clever needle-women would work a landscape picture as a panel in an extensive piece of embroidery, similar to the figure picture panels which are the glory of the Church embroideries of the middle ages.

The work of Miss Ella and Miss Nelia Cassella is the only exhibit of merit which remains to be noticed. Their delicate enamelling of glass and modelling of leather, wax, and plaster are admirable, and—given the mediæval limit to which they confine the scope of their ideas—are always worthy of praise. One would like, however, to see a little more courage and initiative where there is so much skill, taste and perseverance. T. R.

The acquisitions recorded in the Fourth Annual Report of the National Art Collections Fund for the year 1907 include a small oil panel by Sir David Wilkie, entitled *A Picnic*, presented by Sir J. C. Robinson; a portrait by Alfred Stevens of *John Morris-Moore*, purchased from the latter's son; and a large landscape by Mark Fisher, called *The Halt*, presented by an anonymous member. The first two pictures have gone to the British Gallery at Millbank, and the last to the Corporation Art Gallery at Birmingham.



BOWL IN SILVER AND ENAMEL
DESIGNED AND EXECUTED BY MRS. HADAWAY

THE SALON OF THE SOCIÉTÉ NATIONALE, PARIS. (FIRST ARTICLE.)

THE Salon of 1908 is certainly one of the best displays ever given by the Société Nationale des Beaux-Arts, and, Besnard apart—he is not exhibiting this year—the principal members of this important group are represented once more by works many of which are of high interest.

M. Ignacio Zuloaga is not seen every year at the Grand Palais; thus the exhibition of three notable canvases by this artist is an event of some moment in the development of the Société Nationale. In my opinion he is one of the most personal among the artists represented at the Salon, and shows close kinship with the greatest painters of his native land. After having shown us the Spain we

all know—sensual, scented, amorous—Zuloaga has chosen to conjure up two nightmare visions. In one of these pictures, wherein everything is startling and abnormal, even to the greenish background of the ancient walls of Segovia, Zuloaga—who, like all the painters of the Spanish School, is addicted to painting dwarfs—presents a monster of this sort, with bestial face and sightless eye, bearing a couple of inflated wine-skins, these legless, shapeless hides, monstrous in themselves, flanking the dwarf left and



JEWELLERY IN SILVER, MOTHER OF PEARL AND STONES BY ETHEL AGNEW

The Salon of the Société Nationale

right. Above is a strange unnatural sky, completing the nightmare impression intended by the painter. The picture beside it depicts a group of cadaverous-featured witches, with lacklustre eyes and bony hands, their faces stamped with all the misdeeds and crimes imaginable—denizens evidently of the most abominable haunts of Segovia. Then to these two strange productions Zuloaga had added a third, full of seductive grace—a portrait of Mdle. Bréval in the second Act of “Carmen,” draped with a shawl marvellously treated, and standing in the strong glare of the footlights, with the background of the picture palely illuminated. It is a very fine work, worthy to rank with the famous productions by this painter which adorn the great galleries of Europe.

The end of one of the big *salles* is occupied by Lucien Simon's chief work. No one needs telling that this artist stands to-day in the front rank among French painters. Lucien Simon's pictures are always interesting, and that shown this year is particularly so from the beauty of its colour, the

richness of its contrasts, and the faultless certainty of its drawing. High-mass in the cathedral of Assisi is represented with that sense of solemnity which befits a ceremony of this sort, celebrated beneath the lofty arches of the ancient basilica. The fair white chasubles, so admirably painted, the brass work, the marble, the mosaics, the choir boys' surplices—all go to make up a magnificent symphony of colour, wherein everything is rightly disposed, and every note rings perfectly true. One realises that the artist has experienced a real emotion, and the sense of pensive grandeur aroused in one's mind marks an advance beyond that tendency to a certain virtuosity which was to be noticed in his *La Messe* of last year.

Close to that of M. Simon is the work of a very interesting artist, Mr. J. Stewart. One retained from last year the recollection of a charming female portrait at the Retrospective Exhibition of Bagatelle, signed M. J. Stewart, and it is matter for regret that portraits by this artist are not more often to be seen. This year he fulfils all our desires,



“LOW TIDE”

BY E. CHEVALIER

The Salon of the Société Nationale

exhibiting a very fine portrait of a lady with a suppleness of attitude and a grace of gesture which are altogether remarkable. The "material" of this portrait has all the beauty of enamel. One realises that Mr. Stewart has a complete knowledge and understanding of the modern woman; and the striking thing in this work is the spontaneity, the happy facility with which it has been conceived and executed. Mr Stewart also exhibits four Venetian scenes full of character and fascinating in their *facture*.

M. Charles Cottet makes his reappearance with one of his loveliest inspirations; indeed it may well be that he is here displaying his masterpiece, for in the guise of a dramatic *fait-divers* we have a work which reaches the very height of human anguish and distress—a modern "Pièta" which grips the soul as dolorously as those of other days. In Cottet's picture, styled *La Douleur*, of which a reproduction is now given, one sees in the foreground the rigid corpse of one drowned, surrounded by women in every attitude of lamentation. Who, looking at the anguished face of the mother, or this weeping wife, can deny that this work is of the same quality as that of the most moving productions of the "primitives"?

I have just had occasion to refer to Simon and to Cottet, and from them I will not separate their friend, René Ménard, whose fine classicism enchants us once more.

René Ménard's work marks the continuation of the great classic landscape, modernised by technique. True successor as he is of Poussin and of Claude Gellée, he perpetuates their sense of fine composition, and their feeling for the landscapes of Italy and Greece. Unrivalled among his exhibits is a little view of *The Appian Way*—a great pine-tree spreading out against a clear sky, a row of cypresses, the ruins with their splendid stones, the grandiose lines of the Roman Campagna. All these *motifs*, so dear to the painters of the 18th century, Ménard utilises in turn, with a pathos all his own. His big picture—a

storm over the Temples of Pæstum, with heavy tragic clouds above, is a fine work, accentuating in marvellous fashion, the sort of helpless solitude which hangs over the feverish plains where Temples sleep.

M. Lhermitte has put his name to a picture which is one of his best, containing as it does all the masterly qualities of this great landscapist, who, with a technique which is all his own, carries on the tradition of Millet. One cannot but admire the painting of this family group, resting in the shadow of a lofty rick, close by, but still better to mind, is the painting of the draught oxen just brought up by the driver. M. Lhermitte's drawing is of the utmost purity, and in this work we find that sincerity, that deep sense of nature, which are the predominating qualities of the artist's genius.

A number of good portraits naturally attract attention. M. Blanche's brilliant virtuosity is conspicuous as ever, and his portraits have not failed to earn the appreciation they deserve. This year M. Bernard Boutet de Monvel has made a great stride. Here is an artist belonging to the younger generation of the Société Nationale whose efforts are worth studying and following. This portrait of a well-turned-out young man in "hunting" costume, with tall greyhounds beside him, standing on a hillside, is a work marked by a somewhat romantic note which is in no way displeasing,



"LE BAIN DES VACHES"

BY A. STENGLIN

(By permission of MM. Braun Clément & Cie.)



"MDLLE. BRÉVAL DANS 'CARMEN'"
BY IGNACIO ZULOAGA

The Salon of the Société Nationale

coming from this painter of dandyism. The various greys are excellently graduated, and altogether the picture is highly decorative. I consider it to be quite equal to certain portraits by Constantin Guys or Eugène Lami. M. Boutet de Monvel proves to us that even the much-decried costume of to-day may, in the hands of an artist of imagination, be made to contain a *motif* of beauty.

Excellent landscapes by M. Raffaelli and M. Billotte have won their customary success; M. Waidmann, too, ranks among the best of them, and M. Chevalier contributes a sea-piece of the highest order. M. Stengelin is admirably represented by a landscape of masterly execution.

M. Pierre Bracquemond has three canvases on view: a portrait, a nude, and an "interior." The second of these, full of red-hued reflections, reveals the artist attacking the difficulties of technique without fearing to face the most arduous of colour problems. Hitherto M. Bracquemond has chiefly been represented by portrait and figure work. Now he has successfully taken up "interior"

painting, and in the picture mentioned above he shows us the corner of a room containing a collection of Chinese works of art—porcelain, lacquer, and gilded Buddhas, all these providing him with opulent schemes of colour.

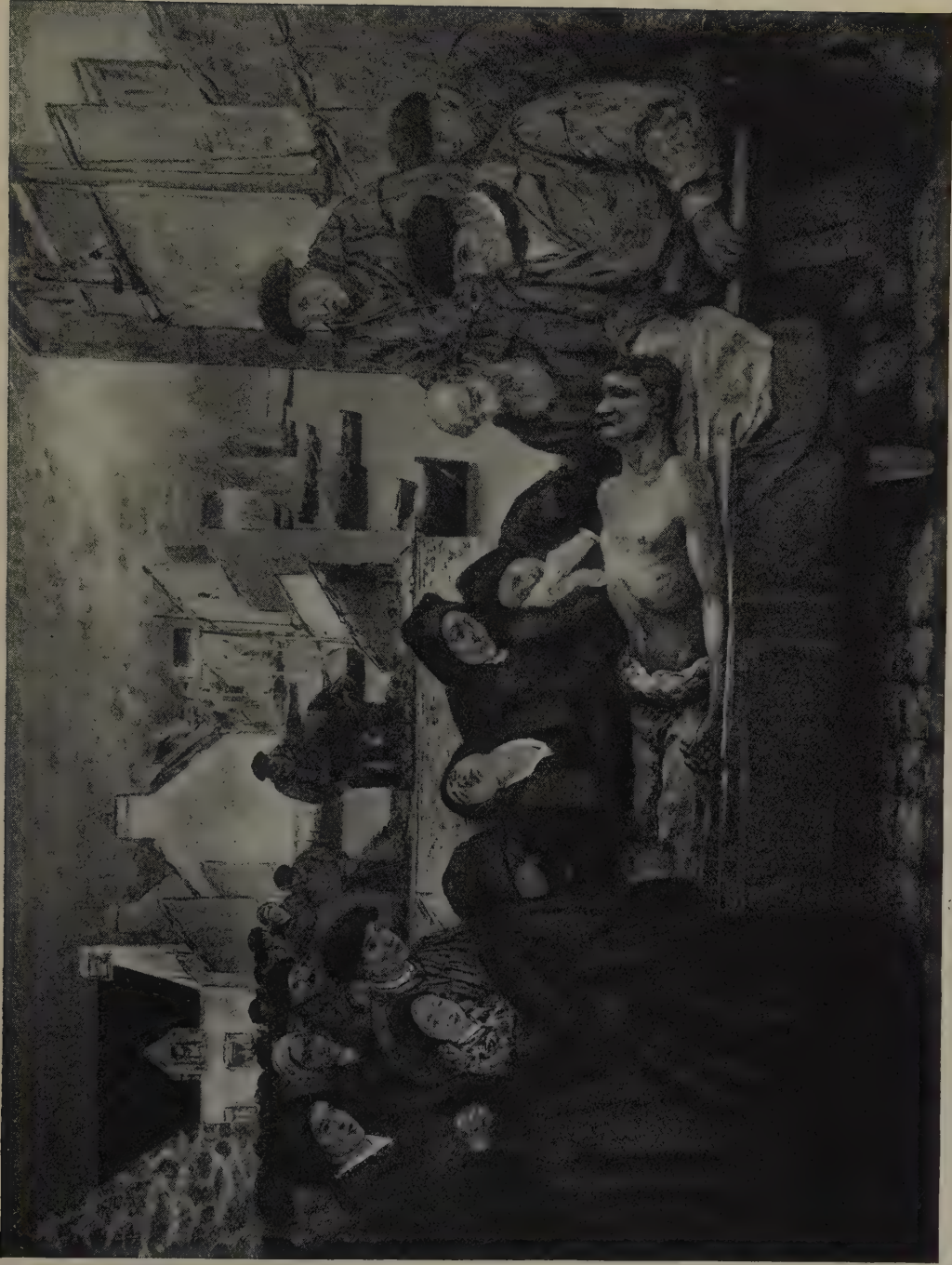
M. Caro-Delvaile's nude lights up the whole gallery. There is remarkable freedom and ease in the execution of this rich and broadly-handled work, which, it may fairly be said, is not far removed from that of the old masters in plenitude of form and in unity of tone and of matter. I feel almost tempted to compare it with the *Antiope* of Correggio. In the same *salle* are further to be noted the portraits by Mme. de Boznanska, M. Jef Leempoels, and that excellent Scandinavian painter Osterlind, who maintains his own high level.

M. Lucien Monod shows landscapes and figure-pieces full of seductive colouring; M. Wilfrid de Glehn landscapes and portraits; M. Prinnet a triple portrait which, at the very opening of the Salon, was purchased by the State for the Luxembourg; M. Zakarian exhibits some beautiful bits of still-life

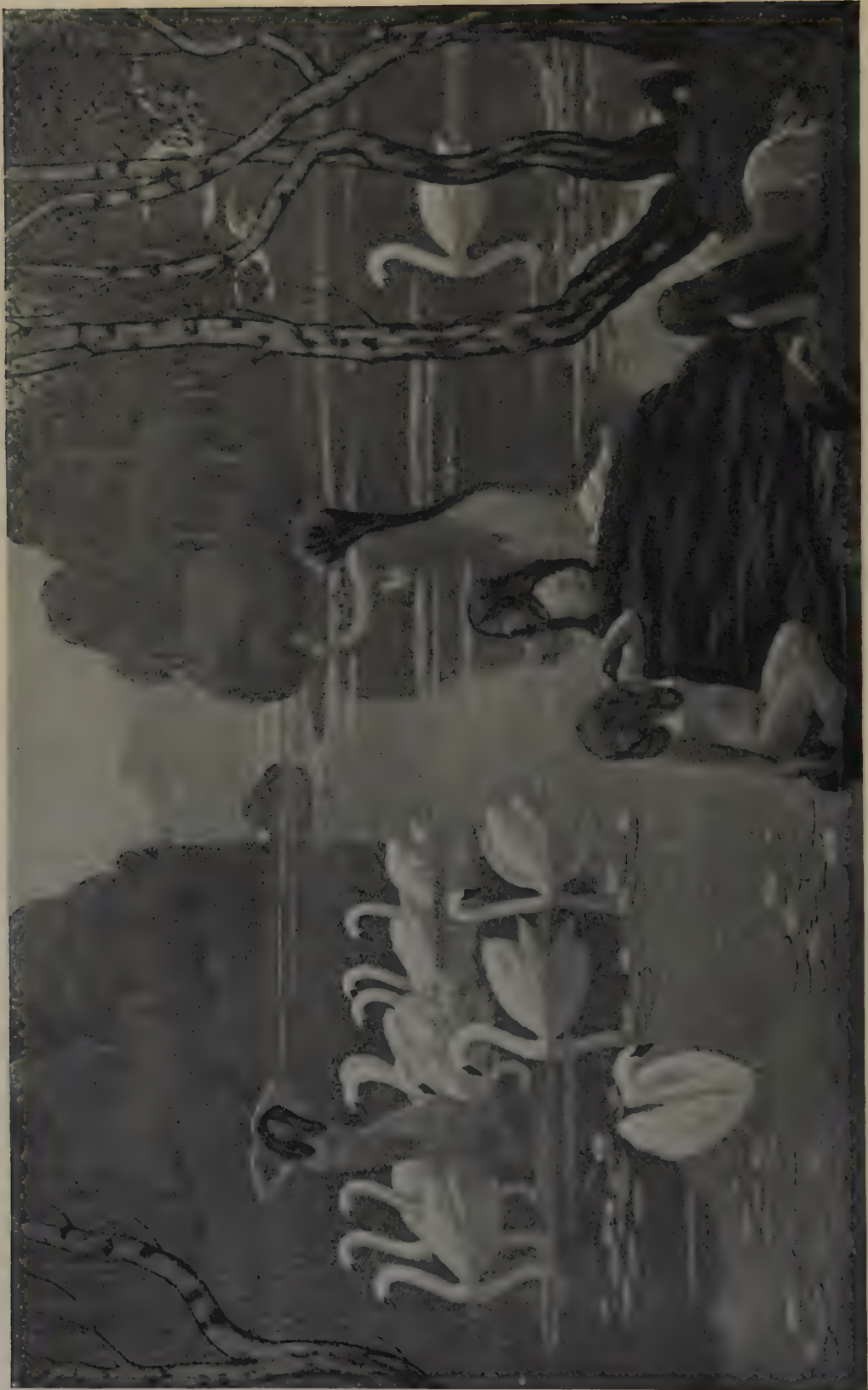


PORTRAIT

BY BERNARD BOUTET DE MONVEL



"AU PAYS DE LA MER—DOULEUR"
BY CHARLES COTTET



"L'AUBE DES CYGNES"
BY J. F. AUBURTIN

The Salon of the Société Nationale



"CÉRÉMONIE RÉLIGIEUSE DANS LA CATHÉDRALE D'ASSISE"

BY LUCIEN SIMON

worthy of the greatest masters of this branch of painting; M. Le Sidaner is represented by landscape work; M. Desmoulin by some charming and brilliant sketches; Mme. Dubufe-Wehrlé by a bold nude study and beautiful portrait of a child. M. J. Blanche sends several fine and interesting portraits, and M. Ulmann some excellent seascapes.

Several interesting decorations on a large scale are to be seen this year. M. Roll, the eminent President of the Société Nationale, gives precise indication of his evolution towards idealism. This fine painter puts his great gifts as a colourist at the service of his lofty philosophic imagination. *Vers la Nature pour l'Humanité*—such is the title of this decorative *ensemble*, which, alike for its philosophic tendency and for its successful realisation, constitutes one of his finest works. M. Maurice Denis is the author of a large decoration in three parts. Under flowering trees one beholds circling visions of young women and children in white. It is evident that the artist, who has produced much delightful work, has a praiseworthy

sincerity and a decorative feeling which manifests itself in the really fascinating arrangement of these bloom-laden trees, but I confess I am chilled by the coldness of his tone.

M. Francis Auburtin last year achieved a great success—one of those successes which should intimidate an artist; this year he remains worthy of himself in this most delicate domain of decorative painting. The size of the hall in which his panel is placed admits of its being seen at a good distance; thus one can grasp the delicious harmony of the picture, in which the bluish light from the bodies of the nude women plays on a pool, amid the swans and the water-lilies. M. Auburtin is at his best in distributing his coloured masses with a view to the general impression; the balance of his work is perfect, small detail being subordinated to the realisation of the decorative whole.

M. Jean Veber has done a "grande Kermesse," in the spirit of Teniers and Breughal, for the *buvette* of the Hôtel de Ville. This work, most delicately drawn, and painted in light and delicate coatings,

Studio-Talk

with the reds predominating at times, contains an infinite number of "bits" full of irresistible drollery—such as musicians and dancers, *bouchon* players solemn as academicians, giddy couples, and an automobile full of hairy, misshapen monsters!

HENRI FRANTZ.

STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—The most notable art event of last month was the announcement made at the annual meeting of the National Art Collections Fund, presided over by Lord Balcarras, of the gift by Mr. J. Duveen, senr., head of the well-known firm of art dealers, of a new wing to the National Gallery of British Art at Millbank. This new wing is to consist of five galleries, with smaller rooms below, and to it, when completed, will be transferred a large part of the collection of Turner's pictures, water-colours and drawings, as a loan from the National Gallery. Mr. L. V. Harcourt, First Commissioner of Works, who made this gratifying announcement, also told the meeting that the Government had decided on the removal of the barracks at the rear of the National Gallery, thus giving this and the Portrait Gallery greater security against fire, and room for the extension which is so urgently required.

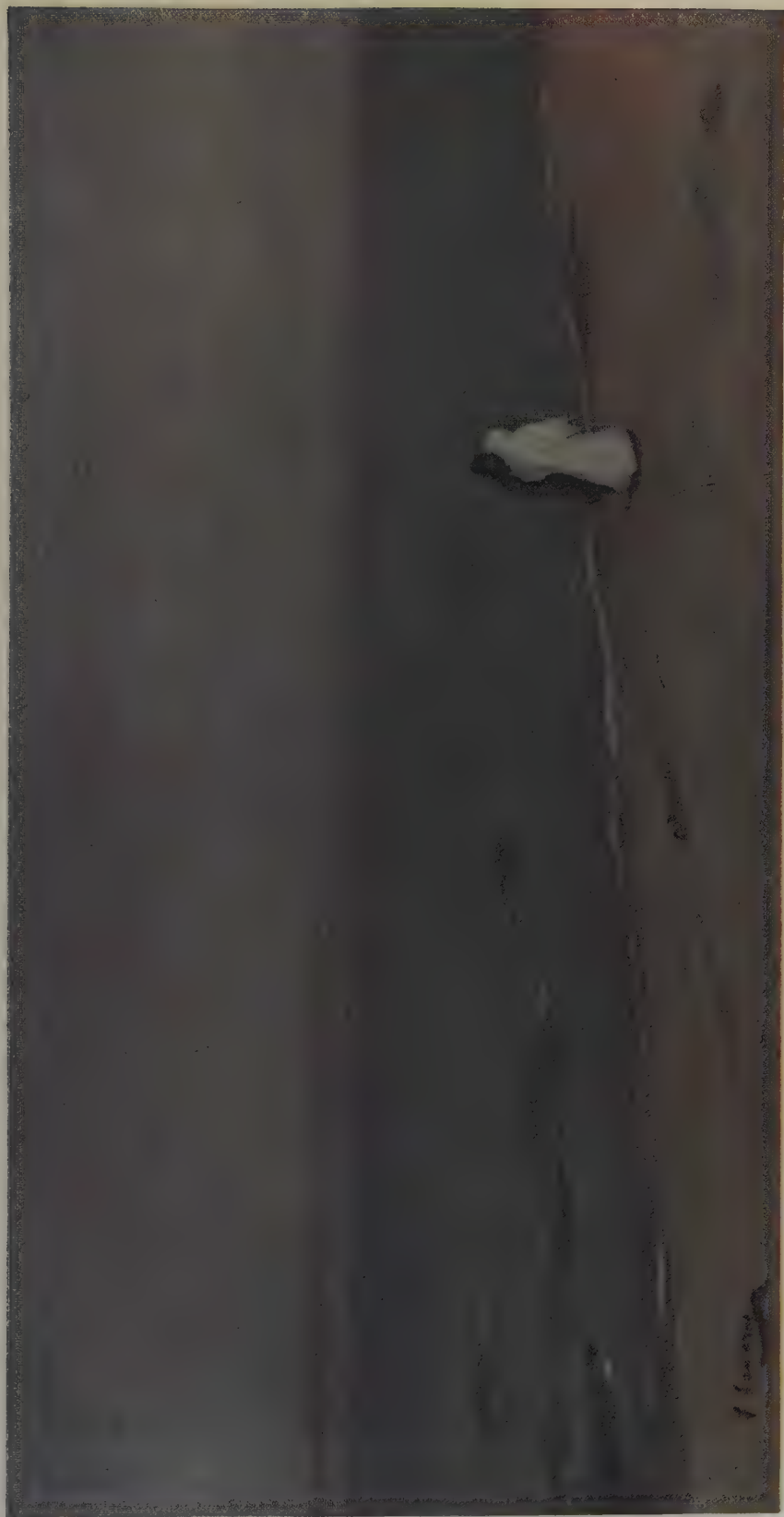
At the Goupil Gallery, 5, Regent Street, S.W., Mr. John Lavery is showing a collection of oil paintings. Mr. Lavery has a house in Tangier, and the life and surroundings of that picturesque city have been his inspiration in an interesting group of works forming the outstanding feature of the exhibition. The artist seldom reveals himself to the public other-wise than as one of our most distinguished portrait

painters, and the opportunity of studying another side of his art should not be missed. Amongst the Moroccan pictures none appeal to us more than the seapieces, especially *Where Two Oceans Meet*, with its subtle gradation of blue tones and fine atmospheric qualities. Reminiscent of Whistler, but charming and original works, are *Tangier—Moonlight* (p. 73) and *The Seashore—Moonlight*, in which the romantic element is prominent. Hardly characteristic of Mr. Lavery's art, yet wholly successful, is *Evening* (p. 74), where the warm tones of brown and green and the pale blue of the distant sea are particularly pleasing. *The Market Place, Tangier*, and *The Sultan's Camp* should also be mentioned. *The Window Sill* (p. 75) and *The Little Equestrienne*, admirable examples of the artist's portraiture, display his remarkable dexterity in painting the texture of stuffs; while

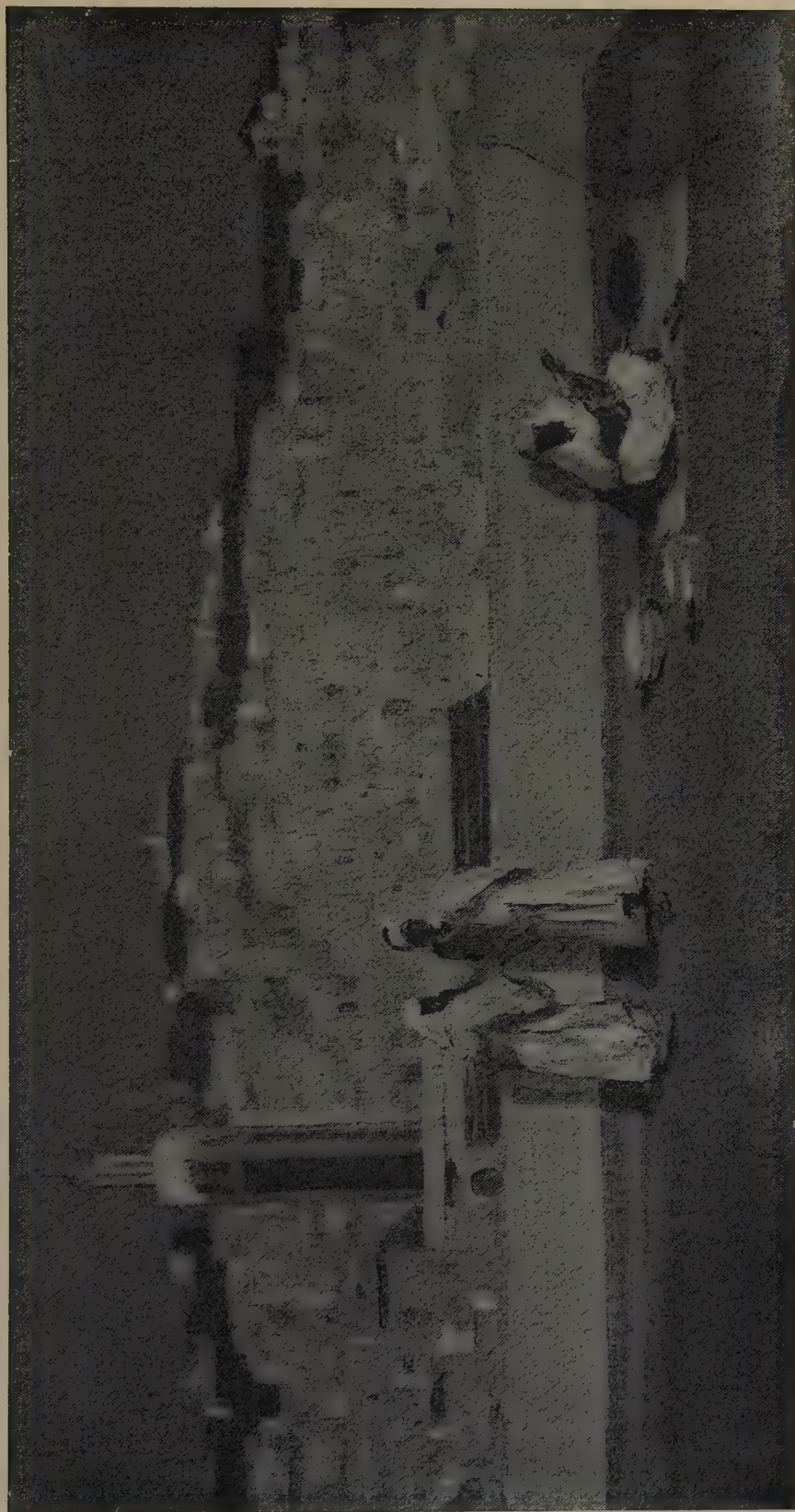


"THE LITTLE EQUESTRIENNE"

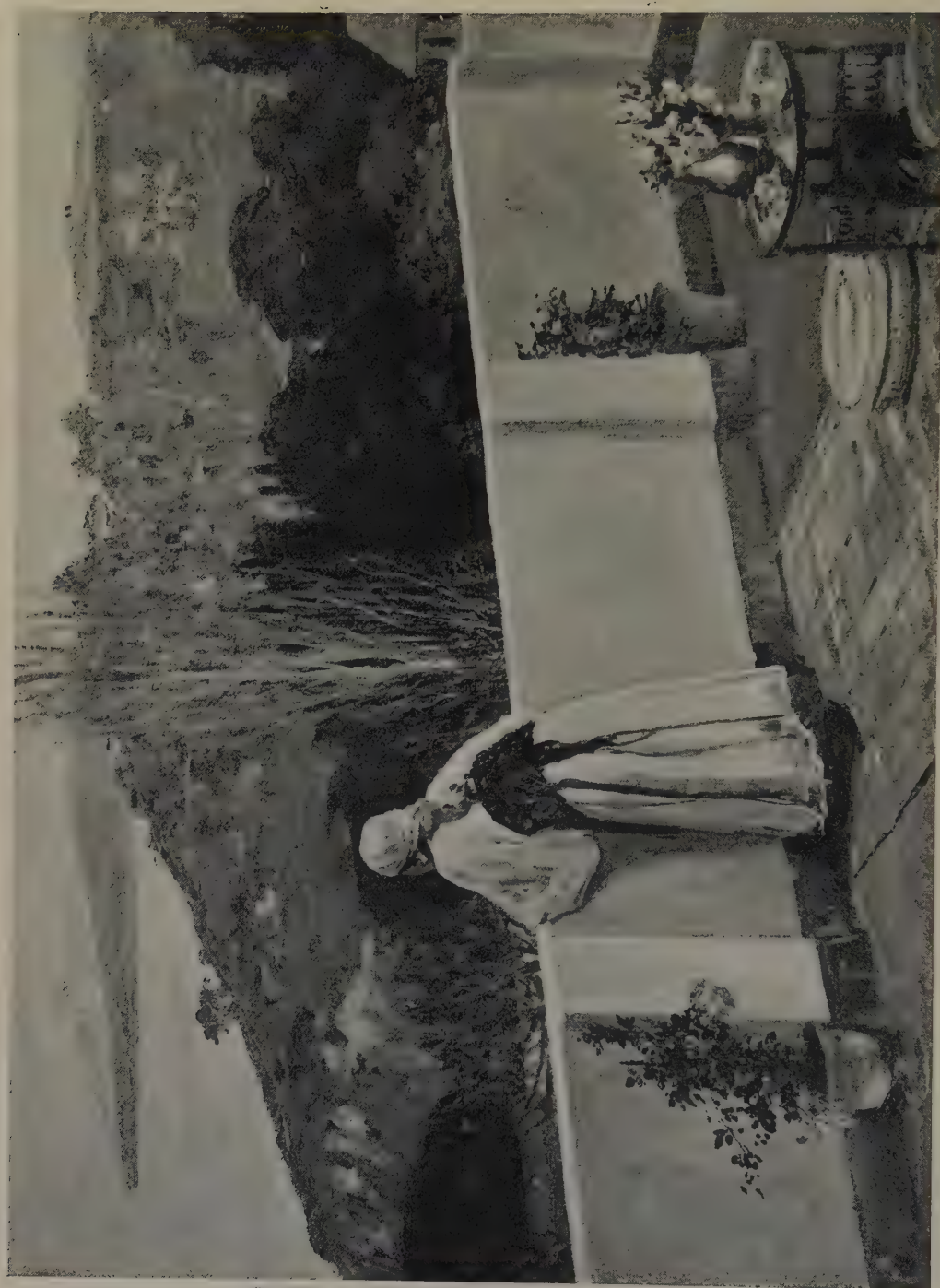
BY JOHN LAVERY, R.S.A.



"THE SEASHORE, MOONLIGHT." FROM THE OIL PAINTING BY JOHN LAVERY, R.S.A.



“TANGIER—MOONLIGHT”
BY JOHN LAVERY, R.S.A.



"EVENING." BY JOHN LAVERY, R.S.A.



"A MOORISH GARDEN"

BY JOHN LAVERY, R.S.A.

the play of sunlight is cleverly rendered in *Under the Pergola*.

The Exhibition of the Royal Society of Painters in Water-Colours includes amongst its principal features this year, Mr. F. C. Cadogan Cowper's *The Morning of the Nativity* and *Rapunzel sings from the Tower*, Mr. R. Anning Bell's *Cupid Disarmed*, Mrs. E. Stanhope Forbes' *The Little Goose Girl*, Mr. Francis E. James's *Primulas*, Mr. Robt. W. Allan's *After a Storm*, Mr. Robert Little's *Carsethorn*, *Solway*, Mr. Edwin Alexander's animal paintings and Mr. Herbert Alexander's *In an Orchard*, Mr. James Paterson's *St. Andrew's — Dusk*, and Mr. H. S. Hopwood's sketches, besides the collection of the late William Callow's work, which gives this season's exhibition a particular interest.

The Royal Institute of Painters in Water-Colours Annual Exhibition was interesting and, as usual, very various. The President, Mr. E. J. Gregory, R.A., exhibited a success-

ful and characteristic portrait of a child, and Sir J. D. Linton was at his best in *Miles Standish and Priscilla*. Mr. Fulleylove's *The Sundial*, Mr. T. R. Macquoid's *The Old Farm of the Monks*, Mr. Yeend King's *Spring in the Chateau, Grand Carteret*, were



"THE WINDOW SILL"

BY JOHN LAVERY, R.S.A.



"FAITH" (A SYMBOLIC DECORATIVE LANDSCAPE)

BY ALFRED EAST, A.R.A.

to be noted ; and there were two or three paintings by newer members which stood out to great advantage and claim particular mention—Mr. Hassall's *Cinderella*, Mr. L. Baumer's *Confidence*, Mr. Stephen de la Bere's *Barn Stormers*, Mr. Steven Spurrier's *In the Kitchen*, the latter an especially clever work. Mr. Dudley Hardy was most interesting in his *An Old Kitchen* ; Mr. Moffat Lindner's work, as usual, added to the pleasures of the exhibition. Other works calling attention to their qualities were Mr. R. Halfnight's *Vale of Surrey*, Mr. J. White's *Clovelly*, Mr. W. S. Parkyn's *Seventeen Knots an Hour*, Mr. F. E. Gröne's *In View of Christmas*, Mr. J. S. Hill's *On the Sand Dunes*, Mr. G. C. Haité's *Cottages near Weymouth*, Mr. Charles Dixon's *Off Cape St. Vincent*, Mr. Claude Hayes' *On the Norfolk Fords*, also pictures by Messrs. A. Burrington, J. R. Reid, A. C. Gould, Robert Fowler, were among many others which should be mentioned. Mr. Gilbert Bayes' *Invocation*, Mr. R. Sheppard's *Souvenir of a Child*, and Mr. Gotto's *The Slinger* were interesting items of sculpture.

At the Royal Society of British Artists Mr. East's influence as President is rapidly making itself felt, and the present must rank as one of the best exhibitions they have ever held. The President's own picture, *Faith*, a symbolic decorative landscape (here reproduced), is most interesting both as regards treatment and subject, which is one of romantic fascination. It represents a visit to the shrine at Le Puy by the religious fraternities. In the centre of a circle of hills rise two promontories, one of which, irradiated by the sun, is surmounted by a colossal figure of the Virgin and Child, and the other by a church in shadow. Below winds the Loire bordered by poplars, which also mark the various roads leading to the shrine. By the distribution of light, the painter has given to the incident the utmost significance. *The Calm before a Storm*, by John Muirhead, is an important picture. A work of bright, sunny realism, painted with decisive touches, is Mr. W. Wells' *The Pasture Gate*, one of the best things here. *A Showery Day*, by D. Murray Smith ;

Studio-Talk

Winter, by Gardner Symons; *A Golden City*, by A. M. Foweraker; *Florence—Ponte Vecchio*, by Giffard H. Lenfestey; and Sir Hubert von Herkomer's portrait of himself are among the pictures prominent in their respective forms of successful achievement.

The exhibition of Joaquin Sorolla at the Grafton Gallery, which will remain open till the end of July, well repays a visit. Sñr. Sorolla's work has been made familiar to our readers by articles published in April, 1904, and June, 1906. His art here is full of vitality, and he is, we think, at his best, not in official portraiture, but in the spontaneity and gaiety of his renderings of figures in sunlight. His impression is of the very best kind, not one of vision only, but of emotion also—the outcome of an evident enjoyment of all that speaks of energy and life. In his little sketch panels he does a kind of work which is attempted by so many with but meagre success, and his slightest work is marked by his unusual colour-sense and his deference to nature and the beauty of her own effects.

At the Leicester Galleries last month, besides a collection of water-colours by the late Mr. Buxton

Knight, whose art was fully discussed in our last issue, there was an exhibition of portraits by Mr. Harrington Mann, which showed the painter successful in portraying variety of character with diversity of style. The most attractive, and in many ways the best perhaps, was *Kathleen*, the brushwork in many of the others being scarcely so sympathetic as the conception.

Mrs. Allingham's work, which was lately to be seen at the Fine Art Society, is so much the expression of a love for certain things that it never fails to cast its spell upon anyone with kindred sympathies. Her art is sometimes much too pretty, but even with this there goes much true appreciation of colour and also of the properties of water-colour.

BERLIN.—Emil Geiger, a young art-student from Munich, who learned ivory carving from his father at Meran, has been delighting the visitors of the Hohenzollern Kunstgewerbe-Haus by his miniature sculptures—a most artistic kind of *objets de luxe* in their choice combination of materials, ivory, agate, pearls, and a very rare bluish-green soap-



FIGURES IN CARVED IVORY, WITH AGATE, PEARLS, ETC.

BY EMIL GEIGER

Studio-Talk



"GIRL WITH SNAIL" (HEAD AND HANDS OF IVORY)
BY EMIL GEIGER

stone, objects as precious as the rarest old Meissen or Limoges *bric-à-brac*. Geiger's subjects are culled with predilection from the fairy-tale, and he understands how to invest his dainty Lilliputian maidens with peculiar charms of purity and courtly grace. Such a plastic treasure is an exquisite ornament in the most elegant salon.

The Melchior Lechter exhibition in the Salon Gurlitt showed that modern work in the spirit of a remote time does not necessarily mean archaism. We always recognise in his human figures, landscapes and still-life pieces an indefatigable study of reality; he is the idealist working on a naturalistic basis, and gothicism is the natural form of his expression. In spite of his splendid isolation in our impressionistic time, Lechter has maintained a high position by the strength and veracity of his work. This exhibition again proclaimed him as our best designer of stained-glass

windows. He understands perfectly how to construe a severe architectural frame without letting his figures lose freedom of gesture or intensity of emotional expression. The extraordinary, almost transcendental, beauty of his colours is attained by running different glass-fluxes one over the other and by etching the intended effects out of them.

At the Salon Cassirer the drawings and etchings of Paul Baum of Dutch landscapes and architecture impressed one as of peculiar charm in their clean and economic technique. He loves a well-ordered design and carries it out with great sureness in his skilful and sensitive drawing. Dry point yields his best effects of tone. As a graphic artist and pointillistic painter Baum is one of the few who can still find time in our period of haste. Käthe Kollwitz again introduced herself in a numerous collection of drawings as the strongest of our female artists. Ugliness and misery are her sources of inspiration, and she renders their brutality with fearless energy. We must always admire



"SUNDAY"

(See Vienna Studio-Talk)

BY OTMAR RUŽIČKA

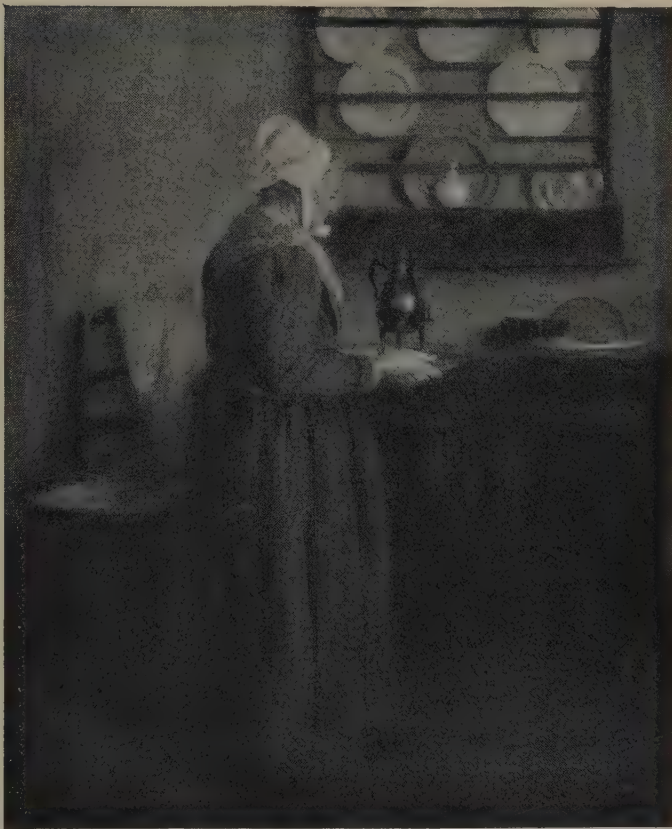


"THE SLUICE"

BY RUDOLF QUITTNER

the power of her hand, and should feel repulsed by her pessimism if it were not ennobled by a heartfelt pity with the outcasts of humanity. Emil Rudolf Weiss, whose many-sided talent as book artist and designer of textiles could recently be studied in a one-man show in the Königliche Kunstgewerbe Museum, here offered his results as a painter. He has been trying his brush at all sorts of subjects and has attained considerable results with the nude, still-life, and flowers. Two or three others who have been exhibiting at Cassirer's must be noted. Ulrich Hübner has a flowing stroke and a lively colour for his breezy seaside impressions. The portraits of Konrad von Kardorff are rather variable. He can give a convincing analysis of character and show distinguished taste, but in some female portraits he has strangely coarsened nature. Erich Hancke strives after the psychic, but his portraits do not always convince of reliability. J. J.

VIENNA. — This year's spring exhibition at the Künstlerhaus was at once pleasing and instructive, affording as it did ample opportunity of following the development of art in Austria during the reign of the Emperor Francis Joseph, whose golden jubilee is being celebrated this year. Many of the artists represented have, of course, passed from the ranks of the living, the more eminent of them including Waldmüller, Makart, Rudolf von Alt, Moritz von Schwind, Emil Jacob Schindler, Tilgner; but such stalwarts as Heinrich von Angeli, Hugo Charlemont, Franz von



"AN INTERIOR"

BY VIKTOR SCHARF

Studio-Talk

Defregger, to mention but a few, are still happily at work, and were represented by good work.

As usual, a large number of portraits were shown, all the best artists being represented. The Hungarian, Leopold Horovitz, sent but one, an admirable portrait of his son. Heinrich Rauchinger, who excels in portraits of men, contributed three works, showing how surely he is progressing in his art, which is devoid of mannerisms and withal convincing. Koppay, who has lately returned from America, sent but one portrait, that of the Austro-Hungarian Ambassador at Washington, Baron Hengelmüller, dressed as a Hungarian magnate — a notable work. Viktor Scharf and John Quincey Adams both sent capital portraits, the latter's including one of *Dr. Richard Freiherr von Bierenrth*, the present Minister for Home Affairs. Wilhelm Viktor Krausz's portraits of *Count Montecuccoli* and *Miss Diane Tomson*, and Nicholas Schattenstein's portrait of *Frau J. K.*, were among the most interesting in the exhibition. Veith's picture of *Herr Reimers*, the well-known actor at the Imperial Theatre, as Dunois, a portrait of a lady by Paul Joanovits, and another by Jehudo Epstein, were also notable contributions.

Among the other figure-subjects Isidor Kaufmann's studies of Jewish types call for special mention. He has gone to the remote corners of Galicia for them, and the results show how intimate he is with the ways and character of those he has portrayed. Egger-Lienz's fresco *Totentanz von Anno Neun* is a masterly performance; and Hans Larwin, Jungwirth, Hedwig von Friedländer, and Geller were also well represented. Otto Herschel's *Anne Marie*, too, was interesting for its treatment of drapery,

for which the artist has a special affection. Karl Fahringer's animal paintings are always welcome, as are Viktor Scharf's "interiors," at once imaginative, harmonious, and *intime*. To fully appreciate the charm of Otmar Ružička's pictures, with their Moravian *motifs*, one must know something of that country and have seen the inhabitants congregate on a Sunday in market-places clad in the picturesque native costume of many hues. The Polish artist Adalbert Ritter von Kossak sent a portrait of his daughter and a picture of a wounded soldier on horseback, a fugitive from the battlefield, with a young girl by his side.



PORTRAIT OF MISS DIANE TOMSON

BY W. V. KRAUSZ

Art School Notes



"AFTER THE ROUT"

BY ADALBERT RITTER VON KOSSAK

Turning to the landscapes, several of real interest and merit are to be noted. Rudolf Quittner was seen to great advantage in the picture *Die Schleuse* (The Sluice), the motion of the water being especially well rendered, and *Fallen Leaves*, an autumn landscape broadly treated. Another autumn landscape was that of Hugo Darnaunt, a country lane lined by tall trees through which one catches a glimpse of green meadows, and Eduard Zetsche contributed delightful bits of Austrian scenery, and Ferdinand Brunner several interesting landscapes. Kasparides, Ameseder, Robert Russ, Ranzoni, Ferdinand Engelmüller, Tina Blau, and Frau Florian-Wisinger were all represented by interesting examples of their art.

The sculpture included some attractive exhibits, and on the whole was better than usual, the modern school being better represented. Professors Weyr and Strasser, Herren Scherpe, Kundmann, Wollek, Friedrich Gornik and Zelezny contributed characteristic examples of their work. The medals and plaquettes of Hans Schaefer, Josef Tautenhayn and Professor Schwartz, and the ivory and bronze "studies" of Julius Lengsfeld also deserve mention.

Limitation of space prevents me from saying more than a word or two about the graphic section. This included some interesting etchings by Professors Unger and Michalek, two or three dry points by Ferdinand Gold, original etchings in colour by Josef Danilowatz and Alfred Wesemann, and a few lithographs, pen drawings, etc. A. S. L.

ART SCHOOL NOTES.

LONDON. — To win a prize in the "Gilbert," or as it is now called the "Gilbert-Garret" competition, has been the ambition of hundreds of London art students during the past thirty or forty years, and the proposed inclusion this season of some provincial sketching clubs should make the contests for awards even keener than before. The origin of this competition is to be traced to the foundation about 1870

of a sketching club at the St. Martin's School of Art, under the patronage of Sir John Gilbert, R.A. The Gilbert Club soon challenged the Lambeth School of Art, and in the competition that followed the late P. H. Calderon, R.A., who acted as adjudicator, gave the award of honour to the South Londoners. The Gilbert Club, however, gained the first prize for figure composition, which was taken by a clever young student whom we now know as Mr. Seymour Lucas, R.A. Most of the London students' sketching clubs have since taken part in the annual contests, and this year the competitors will include the Birkbeck, the Calderon School of Animal Painting, Camden, City and Guilds Institute, Clapham, Crystal Palace, Gilbert-Garret, Grosvenor, Heatherley's, Lambeth, Polytechnic, Royal Academy, St. John's Wood, St. Martin's, South-Western Polytechnic, and Westminster. At the recent meeting of delegates the following subjects were chosen for the competition in October, Figure: "A Subject from Kipling"; Landscape: "Desolation"; Animal: "At the Water's Edge"; Design: "Poster for a Franco-British Exhibition"; and Sculpture: "A Combat." The Secretary of the Gilbert-Garret competition is Mr. Frederick Grey, of 3, Great Ormond Street, W.C.

More than sixty years ago James Mathews Leigh, Etty's only pupil, opened the art school in Newman Street, Oxford Street, which has been for two generations a favourite resort of artists and students. Leigh, who died in 1860, was followed by Mr.

Art School Notes

Heatherley, and as "Heatherley's" the famous school has continued to be known, although it is long since Leigh's successor severed his connection with the institution. Now the school has passed into the hands of Mr. Henry G. Massey, and in the new studios at 75, Newman Street it has commenced a fresh career under favourable auspices. Mr. Massey is a French-trained artist who has been careful never to lose personal touch with Paris, and it is the methods of Parisian art schools that prevail in the new Heatherley's. Yet it is still the old Heatherley's so far as the freedom and comfort of the students are concerned, and in the surprising resources of its wardrobes and its collection of artistic properties. All those wonderful old costumes and weapons and musical instruments, most of which were acquired in the Heatherley period, are still at the students' disposal as they have been any time this forty years, and the traditions of the school remain unimpaired. The new influence shows itself in more modern methods of teaching and in the institution of additional features such as the time-sketch classes from the life, on the principle of the French *cours de croquis*, and the miniature painting class, in which the pupils have the great advantage of working under the direction of Mrs. Gertrude Massey. The life-room and other studios in the new building are admirably arranged and lighted, and the rejuvenated Heatherley's starts with every prospect of a future worthy of the past record of a school that has numbered among its pupils such artists as Fred Walker, Burne-Jones, and Frank Holl. The list of living artists who have worked at times at Heatherley's would probably include about half our painters and draughtsmen of reputation. Among them is the President of the Royal Academy. The relics of the school's earlier days in Mr. Massey's possession include a little frame of studies in water-colour of heads and portions of figures, signed "E. J. Poynter, April, 1855."

With the summer comes to most artists an irresistible longing to paint in the open air, and everywhere parties and classes are now being made up for studying in some of those beautiful and secluded villages in which England is eminently rich. Some are going to the sea and some to the country, but Mr. W. Frank Calderon, of the School of Animal Painting in Baker Street, has been fortunate enough to discover a district in which the charms of both are combined, and to this favoured locality the School will migrate for eight weeks on the 13th of July. All through the

year the pupils have been working hard at Baker Street, drawing and painting from the horses carefully chosen for their good points by Mr. Calderon, and from the staff of patient, well-trained dog models permanently attached to the School; and in July they will have an opportunity of applying and extending their knowledge by painting landscape and cattle and other animals in their natural open-air surroundings. The seaside village of Burnham Deepdale, one of the seven closely grouped Norfolk Burnhams, is to be the home of the School of Animal Painting this summer. It is in delightful country, close to Brancaster Staithe, with salt and fresh marshes down to the sea, and wooded hills and commons inland, and there will be plenty of models in the shape of cattle and horses. To the student who loves his or her work nothing can be more attractive than the prospect of painting through long summer days in such conditions and in such congenial society as that of a company of artists inspired by similar ambitions. It is usually a company brought together from places wide apart, for the School of Animal Painting has a high reputation abroad in its own special branch of art, and attracts students both to Baker Street and to its country quarters from other European countries and from the Colonies. Life classes for the study of the human figure are now regular features of the classes at Baker Street, where Mr. Calderon is assisted by Mr. J. B. Clark and Mr. Edwin Noble, with the occasional help, as honorary visitors, of Mr. J. W. Waterhouse, R.A., Professor Moira and Mr. Herbert Draper. It is a curious fact that the pupils who have been accustomed to draw from the horse and dog models and then attend the life classes say that they find the study of the human figure less difficult.

One of the most interesting features of the international exhibition of art school work that is to be opened at South Kensington next month will be a collection of studies made by the pupils of the *École des Beaux Arts* in Paris. Although particularly welcome, this contribution was unexpected, as the famous French school had declined to be represented at the Anglo-French exhibition. The international work will be shown in the new buildings of the Victoria and Albert Museum. W. T. W.

[Owing to pressure on our space this month we are obliged to hold over much matter belonging to *Studio-Talk* and *Art School Notes*, as well as various reviews.—THE EDITOR.]

Reviews and Notices

REVIEWS AND NOTICES.

The Nature Poems of George Meredith. With Photogravure Illustrations by WILLIAM HYDE. (London: Constable & Co.) 12s. 6d. net.—The outcome of a deep sympathy with Nature, the beautiful poems collected in this attractive volume are a fresh revelation of their author's versatility, and will appeal even to the few who are unable to appreciate the virile style of the great novelist's prose works. Specially fine are the "Love in the Valley," in which tears and mirth, sorrow and joy, are so closely interwoven that the strands are indivisible, and the "Hymn to Colour, the Soul's Bridegroom"; and on a less exalted plane, the "Orchard and the Heath" and the "South-Wester," with its vivid realization of the "life in orb, and brook, and tree, and cloud." In Mr. Hyde, George Meredith has found a true kindred spirit, who looks at Nature from the same standpoint as himself, and has caught the very inner meaning of the poem selected for interpretation. The *Winter Heavens*, with the dark trees standing out against the night-sky; the *Lovely are the Curves of the White Owl Sweeping*, with the bird of gloom hovering in the foreground and the light shining between the tree-trunks in the distance; the *Frosted Night*, with its delicate effects of hoar-frost, and, above all, the *Hymn to Colour*, a perfect *tour de force* with its faithful translation into black and white of tone values, are more than supplements to a delightful text—they are original works of art, each with its own claim to recognition.

La Peinture Anglaise de ses Origines à nos Jours. By Armand Dayot, Inspecteur Général des Beaux-Arts. (Paris: Lucien Laveur.) 50f.—This masterly survey of British art, from the pen of a distinguished French authority, reaches us at an opportune moment, when the art of both countries can be seen in juxtaposition at the important assemblage of works gathered together at Shepherd's Bush. It is another proof, too, that the *entente* which exists between the two countries in their political and social relations is no less cordial in their artistic relations. M. Dayot is a warm admirer of British art, and few foreigners can boast of so intimate a knowledge of it as he possesses. At the same time he tempers his praise with criticism. Thus, in regard to the influence of Constable on the French landscape school of 1830, while he readily admits that it was far-reaching, he feels it necessary to point out that before Constable there existed "les Joseph Vernet, les Moreau, les Hubert Robert,

les Gainsborough," and that "ce fut du berceau artificiellement fleuri du XVIII^e siècle-que naquirent les grandes écoles paysagistes françaises et anglaises du XIX^e siècle caractérisées par l'amour de la vérité." So, too, with regard to Turner, though M. Dayot holds him to be great among the greatest of painters, he considers that Ruskin's "dithyrambes sont trop souvent empreints de la plus criante injustice." The work consists of two parts; the first dealing with British art under the respective heads of portraiture, painters of *genre* and historic subjects, and landscape, seascape and animal painters, from the days of Hogarth and Reynolds, the true founders of the British School, to the advent of the pre-Raphaelites. The second division contains some very interesting and luminous chapters on pre-Raphaelitism and succeeding phases of modern British art; another on the Glasgow School—the product, as the author remarks, of diverse influences, one of them emanating from Barbizon; and this is followed by an admirable survey of the history of water-colour painting. The concluding chapter is devoted to the humorous draughtsmen from Hogarth down to the present day. Besides some two dozen photogravure plates after notable pictures, the book contains some three hundred excellent half-tone illustrations.

A new translation of Dr. Burckhardt's *Cicerone* has been made by Mrs. A. H. Clough and published by Mr. Werner Laurie at 6s. net. The book was first published more than fifty years ago, and that it should still hold its place among the ever-increasing number of volumes dealing with the same subject as the only work which successfully combines the guide-book with an historical *résumé* of art in Italy, fully justifies its present re-issue. Mrs. Clough's translation has an additional value in that it contains, besides sixteen illustrations in half-tone, an excellent index, with references to places and painters.

A good start has been made by *The Neolith*, the new quarterly which has been brought out under the direction of Mrs. Hubert Bland (E. Nesbit) and Messrs. Graily Hewitt, F. E. Jackson and Spencer Pryse, as an exposition of the possibilities of lithography. Two numbers have already appeared, each with an entertaining budget of literary matter from well-known writers, and a series of interesting drawings by equally well-known artists. The entire magazine is printed direct from the stone, the letterpress being written by Mr. Graily Hewitt and his assistants. The annual subscription to *The Neolith* is one pound; single numbers 7s. 6d. each. It is published at Royalty Chambers, Soho.

The Lay Figure

THE LAY FIGURE: ON NARROWNESS OF MIND.

"I WOULD like to preach a sermon," said the Man with the Red Tie, "on the curious narrowness of view with which people are afflicted in their dealing with artistic questions. Has it never occurred to you that the general public regard pictures as practically the only things worthy to be reckoned as works of art? A few abnormally enlightened persons go so far as to count sculpture as an art, but the great majority recognise painting, and painting alone, as the medium for artistic expression."

"Is there anything surprising in that?" asked the Plain Man. "Painting, dealing as it does with form and colour, is the one complete art. Sculpture is cold and lifeless: it makes no appeal to the higher æsthetic emotions, and it leaves one unconvinced. It is only half an art at best."

"What do you know about the higher æsthetic emotions?" cried the Man with the Red Tie. "Where did you pick up that phrase? You imply that form and colour are the most important things in art. If I admit that, for the sake of argument, would you tell me whether you do not find them in other things besides pictures?"

"Not in the same degree," replied the Plain Man. "Of course you will find form and colour in examples of the applied arts, but work of this kind is so much easier that you cannot put it on the same level as painting; and surely you would not call the craftsman an artist."

"Why not?" broke in the Art Critic. "Does he not possess imagination and technical skill, and if he has these and applies them worthily, in what does he fall short of the artist's rank?"

"Well, his work tells no story," returned the Plain Man; "it has no meaning. It does not set one thinking in any way, and it satisfies no intellectual demand."

"It does not set you thinking," interrupted the Man with the Red Tie, "because you are incapable of understanding it. Your art tastes, such as they are, do not go far enough to enable you to realise what art means. You like pictures, not because they are works of art, but because they tell you stories. It is the matter of them, not the manner, that attracts you, and a bad painting with a popular subject seems to you much better art than a fine piece of work the meaning of which you are mentally incapable of appreciating."

"Perhaps that is so," sneered the Plain Man; "but, at any rate, my mental incapacity is shared

by the artists themselves. Can you tell me of any of our leading art societies which admit to their exhibitions other works besides pictures, except in a half-hearted way. Art exhibitions are mainly picture shows, and if there are any incidental things in them, like sculpture or examples of the applied arts, you can plainly see that they are held to be there only on sufferance."

"He has you there," laughed the Critic. "I am afraid the narrowness of mind of which you complain is not limited to the public. I quite feel that exhibitions are too much picture shows, and that things quite as important artistically are excluded, or, at best, only let in under protest."

"Well, then, I will extend the scope of my argument," said the Man with the Red Tie, "and I will say that not only the public, but many artists as well, look upon painting as the only fine art. I am not a supporter of established institutions, and like to attack them if necessary."

"Attack them by all means," replied the Critic, "for they are open to attack. I, of course, do not agree that any one form of artistic expression is the only one worthy to be counted as a fine art. Painting is one of the arts, and a great one; but there are many others worthy to rank beside it, and it is narrowness of mind indeed not to give them their right place."

"But can you tell me of any art society which has not this narrowness of mind?" asked the Plain Man.

"Not many in this country, I am afraid," sighed the Critic. "I am sorry for it. Abroad, I admit there is a wider outlook; but we are still under the influence of prejudice. Our Royal Academy, the chief of our art institutions, is one of the worst offenders; the only arts it recognises are painting first, sculpture second, and engraving a very bad third. It has annually two picture exhibitions, one of which is superfluous, and to the other it admits a few things besides paintings—of all the other arts it takes no cognisance whatever. I would like to see one of its shows devoted to the work of those other artists who are every bit as important as the picture painters; to the productions of the designers, the metal workers, the enamellers, and all those other craftsmen who are keeping alive great artistic traditions. In past centuries men of this type ranked among the masters; that they do not do so now in this country is partly the fault of that Academy which teaches the public to undervalue them."

THE LAY FIGURE.

Relation of the Garden to the House

THE RELATION OF THE GARDEN TO THE HOUSE BY AYMAR EMBURY, II

TO THE architect a "garden" means not alone a plot of ground covered with flowers or vegetables, but the whole arrangement of walks, trees, flowers, statuary, walls and seats which goes to make a picturesque setting for the house. It serves a double function. It is a place to walk and talk and sit out of doors among beautiful things and a setting for the house.

Always the garden is an intermediate stage between the purely artificial house and its purely natural surroundings; it breathes a dual life, compact of art and nature, mingled in a nice proportion to fit the site and the style of the house, varying from the formality of the classic gardens filled with walls and walks and summer houses shown here by examples from Mr. Platt's work to the extremely simple and natural materials employed by Messrs. Myron Hunt and Elmer Grey. Very often a pool is used which, whether for water-flowers, or for the interest of the reflection, or simply from the love of water, seems almost necessary to the complete garden, and if employed as a whole central motive, as in the Cochran and Bartlett houses, or as a little fountain, or as a frontispiece to a pergola, it is always its own sufficient reason.

The garden bears to the exterior of the house the same relation that the furniture does to the interior. Without it the house, however good may be its design, looks bare and unlivable; the "gardening" adds intimacy and vitality to the house. The garden does not need to be formal or even artificial to produce this effect; a little care in the selection of the site, so that the natural slope of the land and what old trees there may be blend into an artistic composition, will in many cases produce results superior to what is possible by artificial means.

These simple elements with a little pool for water plants are all that Mr. Myron Hunt has chosen to employ in his own California home, marking the entrance by two arbor-vitæ; yet the most extravagant use of artificial features could not be more appropriate to the simple and comfortable type of house he has chosen to live in. While the use of plant life in such profusion so close to the house might not be desirable in more northern and colder climates than that of California, in its place it seems to near perfection. The same generous use of vines is apparent in Dr. Cochran's house, but a somewhat more formal treatment of the water garden and shrubs is employed, with not less effect. In neither

one of these two examples is a flower to be seen, and yet they are very truly gardens.

The need of some intermediary step between the house and the surroundings has produced a widely different result in the garden of the Bartlett house. Here are a house and a studio separated by a little space. To connect them Mr. Howard Shaw employs a garden, which, joining two masonry structures, requires many more built features than either of the two houses spoken of above. The heavy woodland around, too, seems to need a stronger barrier against it than any simple row of trees would furnish. Thus inevitably, though with conscious art, was evolved the lovely sunny open space, rich with color and filled with cheerfulness in the midst of the dark, high foliage of the forest growth around. Here are a multitude of flowers placed with precise appreciation of the proper heights and forms, and lest in winter the garden may appear naked and bare are used many evergreen shrubs.

To secure to the garden its fitting seclusion a boundary of some sort is necessary. This is usually some natural line, strengthened by artificial means. For instance, the garden of the Bartlett house is bounded at its two ends by the house and by the studio, and at the sides by the lines of trees and the garden walls. The pergola is a very beautiful way of forming a boundary or termination to a garden, often reinforced by pavilions at its extremities, or with its center marked by some feature like the Casino at Faulkner Farm. This pergola lends itself most naturally to the most formal type of gardening, whose greatest exponent in this country is probably Mr. Charles A. Platt, and two views of his most successful work are reproduced here.

Founded upon the old Roman and later Italian style of the gardens, Mr. Platt's work is conspicuous for a purity and freedom of treatment which marks it as living design and not mere copying. To adequately show the wealth of beauty of which his work is full would take many pages of illustrations, and those used here are chosen because they show in their highest development two features of garden architecture—the casino, or open-air tearoom, and the summer houses which form so desirable an accompaniment to every large garden.

Gardens of this type are beyond the reach of most of us and would be inappropriate to the average house. Yet the underlying motive can and should be used in every country place, however small; size is not an essential to charm, for, as Ben Jonson says,

In small proportions we just beauties see,
And in small measures life may perfect be.



A. C. BARTLETT HOUSE
COURT LOOKING NORTH TOWARD STUDIO
HOWARD SHAW, ARCHITECT



THE GARDEN OF WELD
CHARLES A. PLATT
ARCHITECT



CASINO
FAULKNER FARM
CHARLES A. PLATT, ARCHITECT

Carnegie Institute

THE CARNEGIE INSTITUTE EXHIBITION BY WILLIAM HOWE DOWNES

THE important special feature of the twelfth annual international exhibition of oil paintings held by the Carnegie Institute at Pittsburgh is a loan collection of twenty-two paintings by Winslow Homer. This is the most complete group of the works of this eminent American artist ever brought together, and it affords a singularly valuable opportunity to form a just estimate of his art. The honor of being thus singled out belongs by right to this great painter of the sea and wilderness, whose power as the interpreter of the great outdoor world of wind and wave and forest and hill is matched by his imaginative intensity in pictorial narrative. The public art museums which have contributed to this exhibit are the Metropolitan Museum of Art, New York; the Pennsylvania Academy of the Fine Arts, Philadelphia; the Museum of Fine Arts, Boston; the Rhode Island School of Design, Providence; the Corcoran Gallery of Art, Washington; the Layton Gallery, Milwaukee; the National Gallery of Art (Evans gift), Washington, and the Carnegie Institute itself, a list which proves that Homer's works have been bought by no less than eight American public galleries during the lifetime of the artist.

The complete catalogue of the Winslow Homer group includes the following titles: *Hark! the Lark, Hound and Hunter, The Fisher Girl, The Wreck, On a Lee Shore, A Light on the Sea, Early Evening, Fox Hunt, The Gulf Stream, Searchlight, Harbor Entrance, Santiago de Cuba, Cannon Rock, Sunset, Saco Bay, the Coming Storm, The Gale, Banks Fishermen, Undertow, Huntsman and Dog, Flight of Wild*

Geese, The Lookout, All's Well, The Fog Warning, Maine Coast, The Two Guides and High Cliff, Coast of Maine.

This group is well calculated to familiarize the visitor with every phase of Homer's activities. His marine painting pure and simple, for example, could hardly be better exemplified than by the extraordinary *On a Lee Shore*, belonging to the Rhode Island School of Design, in which the majestic sense of elemental power and the splendor of untamable natural forces are conveyed with overwhelming grandeur, or the *High Cliff, Coast of Maine*, belonging to the National Gallery of Art (Evans gift), in which the master's feeling for the rhythmic ebb and flow of tide and wave—with that subtle commingling of actuality and of mystery, of naturalism and imagination, which marks the work of the great



Medal, First Class, Carnegie, 1908

THE NECKLACE

BY T. W. DEWING

Carnegie Institute



Medal, Second Class, Carnegie, 1908

GRAND CANAL, MOONLIGHT

BY HENRI LE SIDANER

artist—is manifested in all its perfection. On the other hand, the vitality and resourcefulness of his dramatic narrative ability are impressively shown in such striking story-telling pictures as *The Wreck*, belonging to the Carnegie Institute; *The Gulf Stream*, belonging to the Metropolitan Museum of Art, and *Undertow*. Among the innumerable pictures of shipwrecks and of rescues at sea, Homer's are easily the best. Other painters' attempts to convey the thrill and sense of peril, the realization of man's heroic uphill struggle with the forces of nature, are puerile in comparison with his epics of the ocean.

He appeals as much to the man in the street as he does to the artist and the connoisseur. This is because all minds instinctively recognize and do homage to the genuine, essential, vital truth of his creations. When Emerson wrote, "He is great who is what he is from nature, and who never reminds us of others," he might well have had Winslow Homer in his mind. Our belief in his absolute originality and the unalloyed national quality of his art is strongly confirmed by the loan exhibition at Pittsburgh, which is a fresh evidence of the intelligent and enterprising management of Mr. Beatty, the director of fine arts of the Carnegie Institute.

In an international art exhibition it is often difficult to avoid misjudging the relative merits of the

various national schools of art represented. The usual predominance of the home artists is apt to bring about a false perspective. The just sense of proportion is maintained with difficulty in these international competitions, because it is always likely that one or the other of the foreign competing nations is not adequately represented. Taken at its face value, the collection of 344 pictures in the Carnegie Institute exhibition pre-

sents a striking demonstration of the superiority of the American painters, but this apparent superiority must be qualified in our thoughts by the cautionary considerations which have been suggested. Although there are many eminent artists among the European exhibitors—including such names as Alma-Tadema, Frank Bramley, Alfred East, Stanhope Forbes, John Lavery, Briton Rivière, John M. Swan, Grosvenor Thomas, E. A. Walton, Arthur Wardle, James Aumonier, Albert Baertsoen, Jean Béraud, René Billotte, Jacques Emile Blanche, Charles Cottet, André Dauchez, Albert Gosselin, Gaston La Touche, Henri Eugène Le Sidaner, Albert Lynch, Claude Monet, Frédéric Monténard, Jules A. Muenier, René Prinet, J. F. Raffaelli, P. A. Renoir, A. P. Roll, Arnold Gorter, Arthur Kampf, Antonio Mancini, H. W. Mesdag, José Villegas, Anders L. Zorn and Ignacio Zuloaga—my impression remains quite distinct that the majority of them are not represented by their best work; that, disregarding names, many of the best of the foreign works in the exhibition come from men who are totally unknown on this side of the ocean.

Blanche's *Venetian Glass* is a brilliant and showy exhibition picture, a *tableau d'effet*, and a distinctly superficial performance. Mancini impresses us more by his singularity of style and of expression

Carnegie Institute

than by any solid qualities in his *Portrait of a Bohemian*. Zuloaga is ponderous and unpleasant, and his *Grape Gatherers Returning from the Vintage at Evening* would not require much change to become stage brigands. Zorn, though, as always, undeniably clever and vivid, is candidly brutal in his *Portrait of John Chipman Gray*. Cottet has done little more than forward a perfunctory *carte de visite*; and his full-length portrait of a smiling girl in no sense represents the serious side of his art. Of Albert Baertsoen's large canvas, entitled *An Industrial Centre: Snow-Covered Roofs*, the best that can be said is that it has the beauty of its ugliness and the picturesqueness of its squalor.

On the other hand, Le Sidaner's *Grand Canal by Moonlight* is a rarely poetical impression of the Venice of our day-dreams; its palaces loom through the soft, misty moonlight with a half spectral effect which is charming. Monet's two landscapes—one quite an early example, dated 1881, showing a stranded boat in a shallow harbor, and reminding the observer of Boudin; the other, painted as late as 1902, belonging to the Thames River series, and representing Waterloo Bridge swimming in an iri-

descent atmosphere through which the sun is vaguely shining in its half-hearted London way—are both worthy of his fame. John M. Swan's picture of two huge, clumsy polar bears, *Adrift*, on cakes of ice, is strikingly naturalistic, and tells its story well. Alfred East's *Haru-no-Yuki: Snow in Spring* is one of his well-painted and interesting illustrations of Japan. Arthur Kampf's three pictures of theatrical subjects are spicy, original and notably well drawn. Raffaelli has a good picture in *The House on the Border of the River*.

Turning to the American contributions, Thomas W. Dewing's *The Necklace*, the picture to which the first prize was awarded, first engages our attention. The engravings which have thus far appeared hardly do justice to the charm of this delicate painting. It is one of the most attractive examples of Dewing's sophisticated art. The medal of the first class, carrying with it a prize of \$1,500, has been awarded in previous years to John Lavery, J. J. Shannon, D. W. Tryon, Cecilia Beaux, André Dauchez, Alfred H. Maurer, Frank W. Benson, W. Elmer Schofield, Lucien Simon, Gaston La Touche. The picture shown by the recipient of the second-

class medal this year—M. Le Sidaner's *Grand Canal by Moonlight*—has already been alluded to. The winner of the third-class medal is Emil Carlsen, of New York, whose painting of *Surf* is a large, simple, airy marine piece in a truly exquisite scale of blues and grays.

In the landscape field the Americans make a great showing. The exhibition is arranged with irreproachable taste in four galleries, two of them the uncommonly large rooms known as galleries M and N, the largest picture galleries in America.

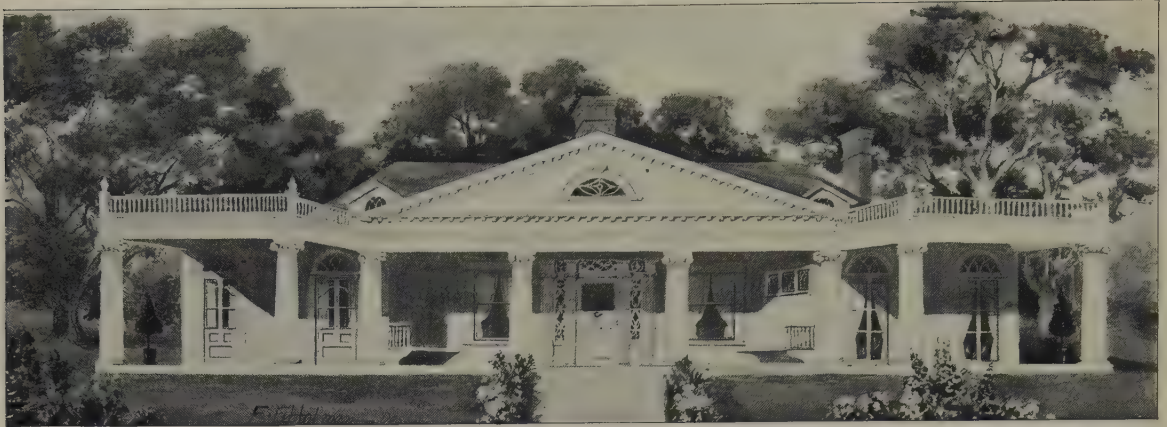


Medal, Third Class, Carnegie, 1908

SURF

BY EMIL CARLSEN

Colonial Bungalows



COLONIAL BUNGALOW
PERSPECTIVE VIEW

E. E. HOLMAN
ARCHITECT

COLONIAL STYLE IN BUNGALOWS BY E. E. HOLMAN

THE popularity of the bungalow grows. For the summer, or, indeed, for permanent residence, nothing else seems so to charm the fancy of the home-builder as these low, pleasant, hospitable-looking houses. The new bungalows do not always follow the severer lines of the original type of that name, which, as every one knows, was born and christened in India. The old-style bungalow was very plain, very low, and with a piazza running all around; the modern one is a law unto itself, and may be in almost any architectural style. Sometimes one-story high, sometimes a story and a half, it always preserves the essential bungalow features of plenty of piazza and a general effect of roominess and "homeyness." The example shown in illustration is in reality a low house in the classical or Greek style, which we moderns call "Colonial," simply because our "first settlers" were so fond of building in it. It is charming and effective in design. Its low, graceful lines and air of classical beauty combine so happily with a completeness of homelike comfort that, as its first owner said, "Every one, of course, falls in love with it."

As built in Corsicana, Tex., this house is most attractive. The exterior is clapboarded and painted white. The living-room and dining-room are finished in quartered oak, with a six-foot wainscoting, paneled, oak floors and beamed ceilings. The ornamental brick mantel in dark red, the Mission tint in which the oak is stained, and the rooms furnished in Mission style (though the architect had intended

the house to be finished and furnished in Colonial style), give a quaint and delightfully cosy interior. Quartered oak was used throughout the whole house, and two tiled bathrooms were put in, furnished in the luxurious manner dear to the heart of the exacting modernist. And—last, but how far from least, every housekeeper knows—the kitchen and the pantry arrangements also were very complete.

The same house has since been built at Englewood, N. J., with a strictly simple Colonial interior. Here all the trim is white, with mahogany doors, old-style Colonial mantelpieces with open brick fireplaces, oak floors in the main rooms and a generally complete eighteenth century aspect. One exception to this must be noted, however: there are two bathrooms and also a servant's bathroom—departures from the "simple life," made necessary by the requirements of the twentieth century. A complete laundry has also been built on, behind the kitchen. The contract for this house, steam heated, was \$8,650. Each of these houses has two finished rooms on the second floor, with ample space for four rooms and a bath.

SUMMER SCHOOLS NOTES

MR. ALEXANDER ROBINSON is conducting his annual sketching class in Holland until October 1. The headquarters of the class will be in a quaint fishing village near Amsterdam, where paintable subjects are plentiful. Daily excursions are easily made to other villages and museums containing examples of the old masters and noted Dutch modern painters. Mr. Robinson also

Summer Schools

gives criticisms by post on drawings, water colors and small paintings. Students not members of the class may submit work in this way if desired.

FRANK TOWNSEND HUTCHENS has just returned from a year's work in Holland and France and begins the ninth season of his summer painting classes at Unadilla Forks, New York, on July 1. The Unadilla Valley offers a full variety of delightful landscape for sketching and is near Cooperstown, the home of J. Fenimore Cooper, and other quaint old towns noted in early American history. Pupils will receive Mr. Hutchens's personal attention two days in the week.

A SUMMER class will be conducted by the Nantucket School of Design at Nantucket, Mass., July 10 to August 15. Courses consist of applied design, landscape, still life, illustration, metal work, woodwork. Criticisms will be given daily.

A SUMMER class conducted by Mr. Alon Bement and Miss Sallie B. Tannahill, of the Department of Fine Arts, Teachers' College, Columbia University, will be held at Noank, Conn., from July 7 to August 11. Lessons will be given on the principles of design, landscape painting and illustration in oil, water color and charcoal. Miss Tannahill has been the assistant of Mr. Arthur W. Dow at his Ipswich, Mass., summer school.

THE CLEVELAND SCHOOL OF ART held the closing exercises of its twenty-sixth season Monday evening, June 8. An address was given by the Rev. Ward Beecher Pickard. An exhibition of work by pupils of the school was held June 10 to 14.

THE HANDICRAFT GUILD, of Minneapolis, Minn., will hold its summer session from June 15 to July 17. Ernest A. Batchelder, director, will be assisted by well-known craftsmen.

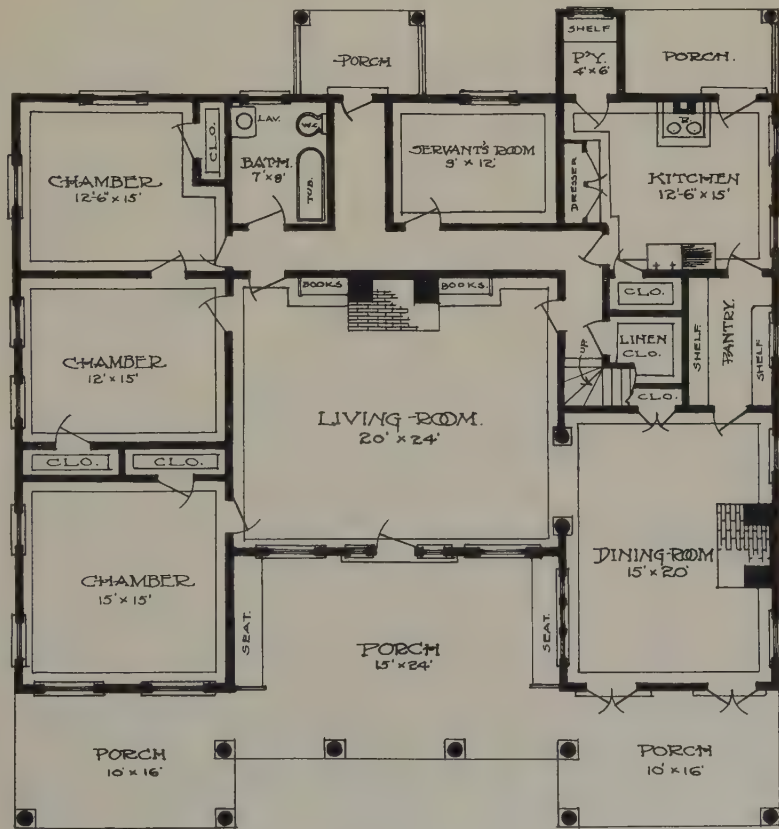
Courses of instruction are given in design, composition, water color, pottery, metal and jewelry, leather, bookbinding, wood-block printing and stenciling.

MARSHAL T. FRY will open his summer class at Southampton, Long Island, July 1, to continue till August 12. Lessons are given in design and its relation to ceramics and textiles, landscape composition and out-door painting in charcoal and oil color.

THE CAPE COD SCHOOL OF ART will open its summer class July 1. The season closes August 1.

THE LYME SUMMER SCHOOL, which opened its seventh season in the picturesque old Connecticut town on June 15, continues until September 15. The work is under the personal direction of Mr. Frank Vincent Du Mond, who will give three criticisms a week.

THE COGGESHALL CAMP and Studio at Lanesville on Cape Ann have begun their season, which lasts until the middle of September.



BUNGALOW, FLOOR PLAN

E. E. HOLMAN, ARCHITECT

The Ten Americans

THE TEN AMERICANS
BY ARTHUR HOEBER

IT is hard to realize that it is eleven years ago since ten prominent members of the National Academy of Design and the Society of American Artists seceded from those organizations and flocked all by themselves, forming a close association which they called "The Ten Americans." Yet much has taken place in these years since the mild revolution occurred. One of the Ten has been gathered to his forbears—John H. Twachtman—and his place has been filled by the election of William M. Chase. And a more liberal spirit has been developed within the walls of the National Academy of Design, while the poor Society of American Artists has passed entirely out of sight, being submerged by the older organization. Further, *mirabile dictu*, the last exhibition of the Academy saw just half of these Ten—five in short—hung prominently on the walls of its display, and a medal was voted therein to Mr. Tarbell, for his portrait of Dr. Seelye, which occupied the place of honor in one of the rooms! Thus time makes wondrous changes surely enough, and the youthful revolutionary with middle age settles down to conservatism!

Frankly, however, the withdrawal of the ten artists was a distinct loss to the Academy, which was felt in more ways than one for some time. There are not too many brilliant performers in that body, and all of these

Ten are away above the commonplace. Each is certain, from time to time, to give forth a canvas of distinction, to evolve something worth the while. Their recent exhibition at the Montross gallery on Fifth Avenue was not only proof of this, but it was probably the most complete display of modern American work we have yet had, the standard being unusually high and well maintained. And the large crowds that attended showed unquestionably the efforts were thoroughly appreciated. Nay, more, the general interest manifested disclosed that the public is keen to discriminate, that it knows good art when it sees it, and that it is, furthermore, prepared to give a substantial appreciation as well, for there were many sales. All of which is a healthy sign. Small exhibitions, of course, have more attraction for the spectator than large ones. It is possible to see the show with more satisfaction and less fatigue, and one has not to



THE GUITAR PLAYER

BY JOSEPH DE CAMP

The Ten Americans

wade through a mass of tiresome *envois* to get something worth the while.

Only twenty-seven canvases were hung at the Montross galleries, at least two of the men sending but one contribution each, these being Willard L. Metcalf and J. Alden Weir. The former had his *Trembling Leaves*, seen in Philadelphia and commended heartily there. It was a remarkable interpretation of a simple phase of nature, a rendering of that most difficult color, green, which Mr. Metcalf succeeded with admirably. Mr. Weir's *The Peacock Feather* was of a young girl—titles count for little among these Ten—with a feather in her hat. Perhaps Joseph De Camp attracted the liveliest attention with three works, all of excellence, all rendered with delicious feeling and wonderful technical ability. A large canvas at one end of the room was his *The Guitar Player*, and showed a woman on a sofa with the instrument in her lap. The lighting here was attractively managed, the drawing of great power, and the conception of rare simplicity. Another canvas was of a young girl wearing *The Brown Veil*, and this was of feminine loveliness, a portrait head, painted with great spontaneity and directness, in agreeable color, the type being of fine American womanhood, while a third work, *The Cellist*, showed still another woman playing. This partook of the feeling of some of the little Dutch masters and was greatly admired.

Possibly, after Mr. De Camp, Childe Hassam attracted the visitor's attention, and he showed his variousness immediately with a nude, a lovely landscape, *Newport—October Sundown*, wherein he has rarely succeeded better, and a representation of the corner of *Broad and Wall Street*, showing the great



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ELEANOR

BY F. W. BENSON

structures, the Stock Exchange, and the crowd of brokers and populace generally, like so many flies crawling about. His manner of suggesting all this difficult architecture was an object lesson to his fellows, for it was indicated intelligently, indeed scientifically, and gave immediately the sense of the place. Incidentally, it disclosed the possibilities of this city as a fertile working ground for the painter and, time out of mind, the artist has best succeeded with the things about him, with which he is most familiar. The two sketches by Edward Simmons did not, unfortunately, fairly represent his talent and endowments. No one among the Americans is better equipped than is Mr. Simmons. He has in the years back produced work of the first order, but recently and, indeed, almost never in these days does he do himself justice in these displays of the Ten, which is a pity, for with the one show a year it might reasonably be expected he would make some sort of an effort.

Frank W. Benson, however, who is fecund, showed to advantage, one of his subjects being a portrait group of his daughters, loaned by the Worcester Museum of Fine Arts. The joyousness of this performance was contagious, the sparkling pigment, the beautiful young women, the sense of

The Ten Americans

the open and the lively color scheme contributing to make a most agreeable result. And Mr. Benson knows well his *metier*, painting with certainty and capacity, securing his results with a freedom of touch, a healthiness of method that cannot be over-commended. Still another portrait of a young girl, *Eleanor*, was no less attractive, and he had as well an interior of a girl reading before a fireplace, which he called *A Rainy Day*, while there was seen again his *Girl with Veil*—many were the women with veils in this exhibition—which was a highly serious performance. William M. Chase had several contributions, but they were all eclipsed by his

remarkable still life, of some fish, and no one quite reaches Mr. Chase's excellence in the portrayal of such themes.

Thomas W. Dewing is surely a wizard with his medium. We seem to recall having said this before, but it is so applicable now, and for that matter, always. How he accomplishes his results is quite beyond the ken of the observer. Robert Reid, fresh from a summer out of doors, has chosen to devote his time to the portrayal of a lovely model, whom he has represented, now in a boat, again before the door of some arbored dwelling, or wandering through woodland in fashionable attire; but always with feminine charm, always beauty and grace, and with this, delicate, decorative color.

It remains only to speak of Edmund C. Tarbell, not the least endowed of this gifted group, a man who never puts his brush to a canvas without saying some worth the while. Only two efforts this time were to be seen, *Girl Cutting Patterns* and *Preparing for the Matinée*, which last was loaned by the Saint Louis Museum of Fine Arts. The simplicity of this was notable, for it represented only a girl before a mirror arranging her hat. It was however, an object lesson for the student in the way of placing pigment on the canvas, in the way of drawing and the disposition of light and shade.



Owned by Saint Louis Museum of Fine Arts

PREPARING FOR THE MATINEE

BY E. C. TARBELL

International Art Congress

INTERNATIONAL CONGRESS FOR
THE ADVANCEMENT OF DRAWING
AND ART TEACHING
BY FLORENCE N. LEVY

THE Third International Congress on Art Education meets in London August 3d to 8th. The first Congress of this kind was held in Paris during the Exposition of 1900; the second, in Berne in 1904, was attended by 800 members, representing 21 nations. There the art educational exhibits contributed by Boston, Springfield, Teachers College and Pratt Institute of New York, the Massachusetts Normal Art School at Hyannis and others won for the United States a strong position. In fact, they made such a favorable impression that the exhibits were lent, upon request, to several foreign cities and States.

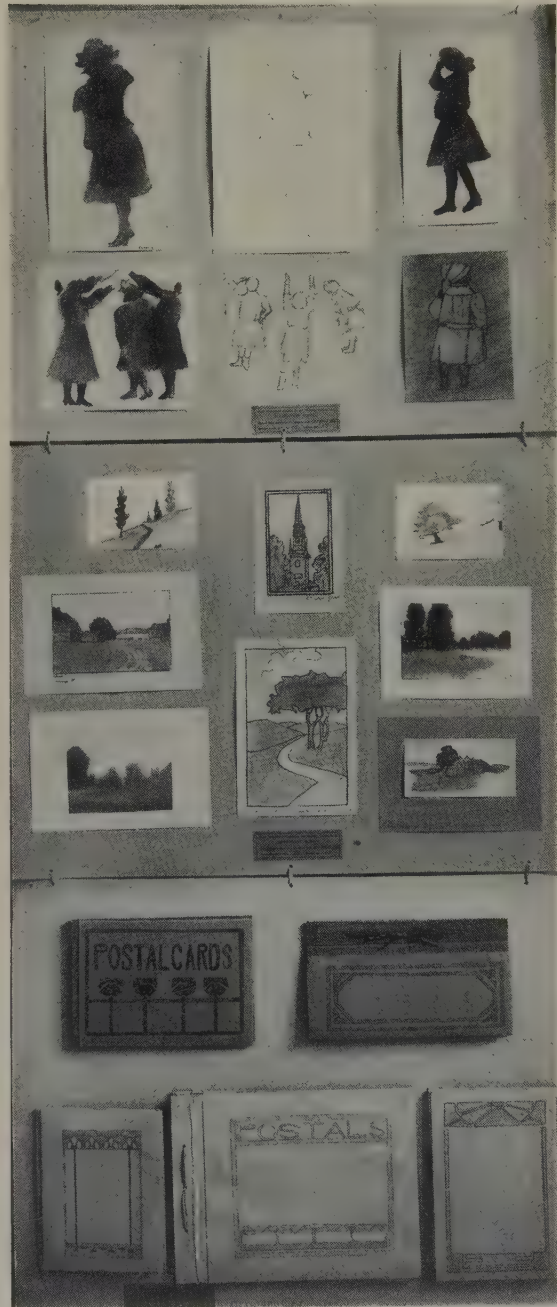
A permanent committee was formed in 1904 to insure the continuity of the work from one Congress to the next, the plan being to hold these meetings every fourth year. The American Committee for this Third International Congress on Art Education consists of James Hall, Chairman, Director of the Art Department of the Ethical Culture School, New York City; Charles M. Carter, Director of Art Education in Denver, Colo., and William Woodward, Professor of Art, Newcomb College, Tulane University, New Orleans, La.

The Advisory Committee comprises Solon P. Davis, of Hartford, Conn., who is chairman of the cooperating committee of one hundred; Mrs. Matilda E. Riley, St. Louis, Mo.; Miss Wilhelmina Seegmiller, Indianapolis, Ind.; Henry T. Bailey, secretary, North Scituate, Mass.; Cheshire L. Boone, treasurer, Montclair, N. J.; J. Frederick Hopkins, Baltimore, Md.; Leslie W. Miller, Philadelphia, Pa.; Walter S. Perry, Brooklyn, N. Y.; Walter Sargent, Boston, Mass.; James Parton Haney, chairman subcommittee on publication, New York City.

The honorary president is Elmer Ellsworth Brown, United States Commissioner of Education at Washington, and there are a number of honorary vice-presidents, among whom may be mentioned Dr. Nicholas Murray Butler, president of Columbia University; Sir C. Purdon Clarke, director of the Metropolitan Museum; Frederick Dielman, president of the National Academy of Design; Daniel C. French; Halsey C. Ives, director of the St. Louis Museum; John La Farge; Dr. William H. Maxwell, superintendent of the New York Public Schools; Charles F. McKim, architect; J. Pierpont Morgan, president of the Metropolitan Museum;

Frederic B. Pratt, director of Pratt Institute, Brooklyn, and Henry Walters, of Baltimore.

The official invitation for the United States to participate in this Congress came through the British Foreign Office. The Department of the Interior then appointed Charles M. Carter, of Denver, and Henry Turner Bailey, of North Scituate, Mass., as official delegates from the United States. They



ART WORK

NEW YORK CITY SCHOOLS

International Art Congress

will report the proceedings of the Congress to the Bureau of Education at Washington.

The aims of the Congress are to place the teaching of drawing and art on the best principles; to insist upon the extreme importance of training workmen to become better craftsmen, more particularly in such industries as are dependent upon art for their success; to obtain proper recognition for all art teachers, and to discuss the methods of teaching as they appeal to the different classes of teachers of drawing and art throughout the world.

The work of the Congress will include the reading and discussion of papers, lectures, and an international exhibition of work. Applications for space were received from the United States, France, Germany, Italy, Austria, Japan, Belgium, Hungary, Russia, Sweden, Switzerland, Chile, Newfoundland, Scotland, Ireland, Finland. England, of course, will be very fully represented.

The interchange of ideas between teachers of all nationalities and the opportunity for studying and discussing their principles and methods, together with the examples of actual work done in the various schools, cannot fail to stimulate and improve art teaching and education generally.

The exhibition of the work of the public schools of the United States was shown in New York, May 14 to 18. It is a composite exhibition of the children's work arranged by grades. The following States accepted the invitation to exhibit: Ohio, Illinois, Indiana, Iowa, Colorado, Louisiana, Michigan, Minnesota, Wisconsin, Rhode Island, New Jersey, Massachusetts, Connecticut, Pennsylvania, New York, Vermont, Maine, California, District of Columbia, Maryland, Washington, New Hampshire, Montana and Missouri. Each mount contains the work of several children and often from a number of cities. These gray mounts are hung in three lines, the top one being devoted to illustrative drawings, the middle one to drawings and paintings made from nature, and the lower section, known as "structural," consists of designs and work actually made from these designs. The section shown in our illustration represents work done in the seventh grade, where the average age of the children is thirteen years. The pencil drawings are from Chicago, Ill., and St. Louis, Mo. Nature drawings are from St. Louis, Mo.; Homestead, Pa.; Minneapolis, Minn.; Pittsburgh, Pa., and East Orange, N. J. The structural work is from New York City (Boroughs of Manhattan and The Bronx).

Some cities have confined their exhibits to certain phases of art work. Denver, for instance, is represented only by some striking tissue paper windows

and a group of large carbon photographs illustrating schoolroom decoration; Philadelphia has sent only illustrative and nature drawings, while, on the other hand, the Boroughs of Manhattan and The Bronx, in New York City, are represented only by the craft work done in the various grades.

In addition to the elementary and secondary public schools throughout the United States there are separate exhibits from some of the art schools, particularly those where special attention is given to the preparation of art teachers. Among these may be mentioned the New York School of Art, Teachers College of Columbia University, Pratt Institute of Brooklyn, the Art Institute of Chicago and the Rhode Island School of Design of Providence.

Besides the exhibition, the American Committee has published a handsome volume, "Art Education in the Public Schools of the United States," which contains over four hundred pages and more than a hundred full-page illustrations. The various chapters have been written by experts, as follows:

1. The Development of Art Teaching in the Public Schools, by the Editor, James P. Haney, Director of Art and Manual Training, New York City (Boroughs of Manhattan and The Bronx).
2. The Philosophy of Elementary Art Education—Colin A. Scott, Professor of Psychology, Boston Normal School, Boston, Mass.
3. Child Study in Relation to Elementary Art Education—Lecturer on Education.
4. Organization of Art Teaching in the Elementary Schools—Julia C. Cremins, Assistant to the Director of Manual Arts, New York City.
5. Art Education in the Elementary Schools—Cheshire L. Boone, Supervisor of the Manual Arts, Montclair, N. J.
6. Art Education in the High Schools—Charles M. Carter, Director of Art Education, Denver, Colo.
7. Art Education in the Evening Schools—J. Frederick Hopkins, Director of Maryland Institute of Art and Design, Baltimore, Md.
8. Art Education in Normal Schools—Harriet C. Magee, Director of Art, Public Schools of Chicago.
9. Art Education in Colleges—William Woodward, Professor of Art, Newcomb College, Tulane University, New Orleans, La.
10. Normal Art Schools—Jeanette Buckley, Principal Normal Art School, Art Institute of Chicago.
11. Professional Organizations—Frederic L. Burnham, Massachusetts State Agent for Drawing.
12. Art Museums, with Special Reference to Their Use by Public Schools—Florence N. Levy, Editor, "American Art Annual," New York City.
13. Statistics—George H. Martin, Secretary Massachusetts State Board of Education.

The underlying purpose of art education in our elementary schools is not to create artists but to cultivate a sense of appreciation for beauty in every form, to help the children to see nature and the best in their daily surroundings, to train the hand to execute what the mind conceives. Gradually more skill of hand is acquired until, in the upper grades, some of the work is equal to that of trained craftsmen.

Commercial Design



"One touch of melody makes the whole world kin"

RECENT EXAMPLE OF COMMERCIAL DESIGN

BY J. J. GOULD

THE drawing reproduced above is an interesting example of the progress being made in advertising design along the lines of illustration of magazine fiction.

The artist, J. J. Gould, of Philadelphia, tells a story about the phonograph in his picture, just as an artist illustrating a story tries to tell it in his illustration, with this difference, that the design must be self-explanatory without the aid of text.

PHILADELPHIA CITY HALL COURTYARD IMPROVEMENT

THE City Parks Association, of Philadelphia, in its endeavor to stimulate interest in the development, not only of new parks for the city of Philadelphia, but in creating public sentiment in favor of making better use of what the city already has in the way of open spaces, has appropriated one hundred dollars for a prize for a scheme of decoration for the City Hall courtyard and the pavements surrounding this building.

They have appointed Mr. John F. Lewis, president of the Pennsylvania Academy of the Fine Arts; Mr. David Knickerbacker Boyd, president of the

Philadelphia Chapter, American Institute of Architects, and Mr. Milton B. Medary, Jr., president of the T Square Club, to act as a committee and jury of award. This committee has arranged an open public competition to secure plans and drawings with the above end in view. The commission has associated Professor Paul P. Cret, of the University of Pennsylvania, to assist them in carrying out this work.

The object of this competition has been to obtain a comprehensive scheme of decoration for the courtyard and pavements surrounding the City Hall, Philadelphia. This scheme must be such that it can be carried out either at once or by degrees, but without losing the necessary unity of design. The advantages of such a plan at this time are apparent from the fact that the statue scheme already begun on the north pavement and the lamps on the south pavement must conflict if either is carried all the way around the curb line. Although possibly some portion of the winning scheme may be taken advantage of by the city, and utilized for a temporary decoration during the Founder's Week Celebration next autumn, it must be borne in mind that this decoration if used will be eventually of a permanent character.

National Society of Craftsmen

NATIONAL SOCIETY OF CRAFTSMEN NOTES

THE recent Special Exhibition of Book Bindings held in the rooms of the National Society of Craftsmen is an evidence of the popular growth of this Society. It is intended by the committee in charge that many of the bindings forming the nucleus of this collection shall remain permanently in the rooms of the Society. It is intended that this permanent exhibition shall be representative of the best book-craft done throughout the country.

Miss Freeman exhibits an attractive book of Grolier design in gold and onlay. Miss Davis shows a well-forwarded and finished binding of chaste design, with conventional leaf form enrichments for corners.

Miss Hall's book, "Songs of a Wedding Day," was in crushed tan levant, the design being made up of flowering stems and leaves, the antique tooling used, with touches of green and red onlay.

Miss Helen Livingston Warren showed two very attractive books, with delicate, lacelike designs. One of Miss Warren's books was decorated on the inside only. This is a test that only the experienced forwarder can stand.

Miss Adeline G. Wykes, a pupil of Miss Warren, showed two Guest Books in green and brown levant, both of which deserve special notice. Her small volume of Michelangelo's sonnets is particularly well designed. It presents an attractive color scheme of greens and turquoise blues. Miss Wykes also exhibits a well conceived and executed binding for a birthday book.

Miss Mary and Mr. Harvey Chatfield are well represented. Miss Chatfield's charming little volume in tan calf, gold tooled, with touches of color, should be mentioned. There is good tooling in Mr. Chatfield's books—notably in "Peggy, Her Book," which has an appropriate border of conventionalized roses and leaves.

Dr. Morris Lee King showed a group of finely finished bindings. Dr. King is an amateur who works simply for his own pleasure, with remarkable results.

Miss Fanny Dudley shows a well-bound book in green levant, of pleasing design, Miss Pomeroy two books in which a somewhat naturalistic treatment of grapes and leaves is employed.



BINDING IN
EMBROIDERY
AND SILVER

BY ELLEN
GATES
STARR

Miss Ellen Gates Starr, of Hull House, Chicago, a former pupil of Cobden Sanderson, exhibits a beautiful binding of the "Shepherd's Calendar," from the Kelmscott Press. Miss Starr also exhibits an unusual binding in embroidery and wrought silver.

Miss Diehl's large binding for a Bible, made in leather with oak boards, shows a masterly spirit in the assimilation of materials controlled by good design.

Miss Stiles, of Chicago, and Mr. Otto Zahn, of Memphis, Tenn., both exhibit serious works, as does also Miss Elizabeth Marot, of Philadelphia.

The Loan Collection of works by foreign binders was loaned by Mrs. William A. Taylor. It included bindings by De Cuzin, Rivière, Miss Prideau, of London, Zanesdorf, also of London.

One example was shown of the Club Bindery, of New York, which employs an imported force of workers.

An interesting group of hand-printed books was shown, including "Paradise Regained," from the Ashendene Press, of London; "Paradise Lost," from the Dove Press, London. Also works from Vale Press and Essex House Press.

Reference should be made to a fine collection of book plates and illuminations, which formed a part of this exhibition. This included the vigorous, well-designed work of Miss McEwen, of Detroit, the engraved book-plates by Messrs. McDonald and Chamberlin, as well as some thirteen plates designed by the Eatons of Brooklyn.



RECENT ACCESSIONS OF MODERN ART IN THE WILSTACH COLLECTION BY ELISABETH LUTHER CARY

TOWARD the end of last year a considerable number of pictures, both ancient and modern, were added to the already notable Wilstach Collection in Memorial Hall, Fairmount Park, Philadelphia. The modern pictures of the new group, while hardly, perhaps, of the first importance in the sense of adequately representing the best of the modern masters, give a crisp impression of artists whose talent is of a high order, and have been selected with such eclecticism of taste as to cover a wide range of inspiration and of nationality.

In the early example of Miss Mary Cassatt's work we have a particularly interesting canvas in which the most casual observer may see how firmly the artist's achievement with its high degree of technical development is rooted in her personal endowment. The subject consists of a couple of girls leaning on the railing of a balcony and a man standing in the shadow behind them, talking to one of them, who listens with head upraised. The attitude and gestures are free and animated and give the impression of the class to which the people belong, a class unrestrained by conventions of self-repression and conformity to rigid standards of personal reticence. The handsome young forms are ample and strongly built, the modeling is fuller and closer than in most of Miss Cassatt's later pictures, the foreshortened features of the girl looking up into the man's face are drawn with a thorough mastery of the problems presented by the difficult position, and the hands and arms of both girls are admirably analyzed. The types conform to an ideal which has been consistently adhered to by the artist. The firmness of the flesh, the curve of the strong shoulders, the deep chests and beautifully shaped heads are eloquent of that large and wholesome beauty which Miss Cassatt seems almost to evoke in her models, which certainly is not a general characteristic of modern womanhood, yet which appears in

her work with the air of belonging to the essential nature of the persons she portrays.

In the present instance the charm of expression also is great, particularly in the case of the girl leaning with both arms on the balcony. Her half-smiling mouth and musing eyes indicate with much subtlety the idle movement of her thought. The color is brilliant without being bright, and follows a more or less clearly defined path from the pink flower in the hair of the girl at the right to the scarlet shawl of her companion, and the passage of the light, swinging in a free curve from the strip of wall against which the man's hand is pressed across the mass of pale color in the dress of the girl at the right and touching the arms and hand of the girl at the left, to sink almost into shadow where it rests on the man's broad-brimmed hat, shows a careful planning for orderly statement of the pictorial features of the scene. Yet neither the pattern of the light and shade nor the rather intricate linear design is imposed upon the composition, but grow naturally out of it, so that its marked decorative quality appears inevitable. This, of course, is the most expressive and satisfactory kind of decoration and Miss Cassatt's command of it has always insured her place in the front ranks of Impressionism, since it is the masters in that school who recognize the value of the decorative principle which their incompetent followers throw to the winds.

Although Miss Cassatt is an American, and we can no better afford to neglect that fact than we can afford to forget the nationality of Whistler, she owes much to those sources of sound teaching which she intelligently sought abroad, and her talent no less gratefully admits its French bringing up than its American inheritance.

When we turn from Miss Cassatt to Jean-François Raffaëlli we find an art so purely and conspicuously French in its characteristics as to impress its nationality upon the mind before anything else is observed. Raffaëlli is represented in the recent accessions by a quite different composition from the *Repose*, which won for him a gold medal at the Paris Exposition of 1889, and which has been for

The Scrip

some years in the Wilstach Collection. The new picture is a homely episode of farm life in one of those environs of Paris where the city seems to encroach more or less upon the rural physiognomy of the landscape. An old peasant workman stands with arms akimbo and spade at rest, looking full at the spectator. The rugged face, the clumsy attitude, the awkward clothes, the great shapeless tool, the broken ground and distant cart and team are all indicated with a precision of touch and vision, a discriminating searching observation that leaves no essential point in the little human story untold. We know the age of the peasant and the degree of his intelligence, what his virtues are and what his vices. We know the kind of work he has been doing and its difficulty and the small amount of enthusiasm he feels for it, or would be justified in feeling. Nothing is omitted and nothing is other than commonplace and somewhat dreary, yet the effect is that of impressive beauty, because the energy of life is so strongly suggested. In the art of representation wherever we feel the sense of life we have a consciousness of poetry—of the hand of the maker at work infusing matter with spirit. On its technical side the picture of the old peasant resembles Raffaelli's manner in those amazingly clever colored etchings by which he is well known in this country. He has used a strong black outline and other lines that define the inner modeling. The touch is sharp and light, the drawing is sure and the figure is enveloped by a clear atmosphere. The expressiveness of the method, a certain terse adequacy of statement, resembles what in the art of writing or speaking we characterize as wit. One may almost consider the brusque shorthand of Raffaelli's method in such work as this with its unconventional conventions and its swift effects of a kind not easily explained, but immediately understood, a kind of *argot* which fits as the glove the hand the subjects that are his favorites, the population of the Paris suburbs and the landscape against which it is seen.

Giuseppe de Nittis, Raffaelli's contemporary, was born in 1846 at Barletta, near Naples. He came to Paris in 1868, the year in which Manet sent to the Salon his portrait of Emile Zola and his *Woman with a Parrot*, now in the Metropolitan Museum of Art. Manet at that time was still the joke of Paris. People went to see his pictures only to laugh at them. They treated him, says his biographer, M. Duret, "*en jori petit garçon*." Somewhat recovered from the shock attending the famous *Olympia*, they found a visit to his exhibits so amusing that they felt almost tolerant of the poor, igno-

rant and misguided person thus essaying to practise an art of which he knew nothing. Manet, nevertheless, had gathered about him a group of enthusiastic admirers, and of these de Nittis became one. De Nittis, however, united to his French taste and training an Italian elegance that pleased the public better than Manet's irritating bluntness of vision and expression. He painted the gay life of the brilliant city with a kind of gentle zest that captured the imagination, and chose for his themes agreeable and lively incidents in an eminently social world. If Raffaelli's slouching peasants are eloquent of common tasks and primitive pleasures, the men and women who furnish de Nittis with pictorial material engage only in the pastimes developed by civilization carried as far as Paris carries it. The picture that represents him in the Wilstach Collection is entirely worthy of his charming talent. The subject is a *Return from the Races*. A group of fashionably dressed people are sitting under the trees at the left, watching the procession of carriages approach along the smooth, hard roadway. The faces and figures are simplified in accordance with the practice of the impressionists, but each is painted with a closeness of characterization that gives it a perceptible individuality however generalized its forms may be. The color harmony is delicious—a general gray tone that warms into rose and cools into blue, without anywhere becoming too cool or too warm. There are touches of dainty color in the flower beds and parasols, and the sky is dappled with gray clouds on a ground of pure, pale blue, but the lady on the left in a gray ruffled gown, holding a black fan and a white parasol, concentrates the main notes of the color composition which passes in a delicate gradation from a gray that is almost white through a neutral middle tone to a dark that has the value of black. For the rest, the drawing is precise and lively, the perspective of the trees and of the seated figures and the carriages in the roadway gives the effect of great distance. The air in which the scene is bathed is the very atmosphere of Paris, clear and thin and brilliant, yet with a kind of radiant summer haze that enlivens everything near and far and obscures nothing. Those who care intensely for the spirit of place in a picture and are moved by the Parisian ideal will find endless satisfaction in the competent execution and brisk, happy spirit of this portrayal of a fleeting spectacle. It will not yield any sentiment save that which properly belongs to it—a sentiment the most sophisticated and unromantic kind, yet adapted to exquisite manifestations. Only a painter with the most sensitive of finger-tips could handle it without



Wislach Gallery, by Courtesy of the Commissioners

Photograph by Rittenhouse

RETURN FROM THE RACES
BY GIUSEPPE DE NITTIS

The Scrip

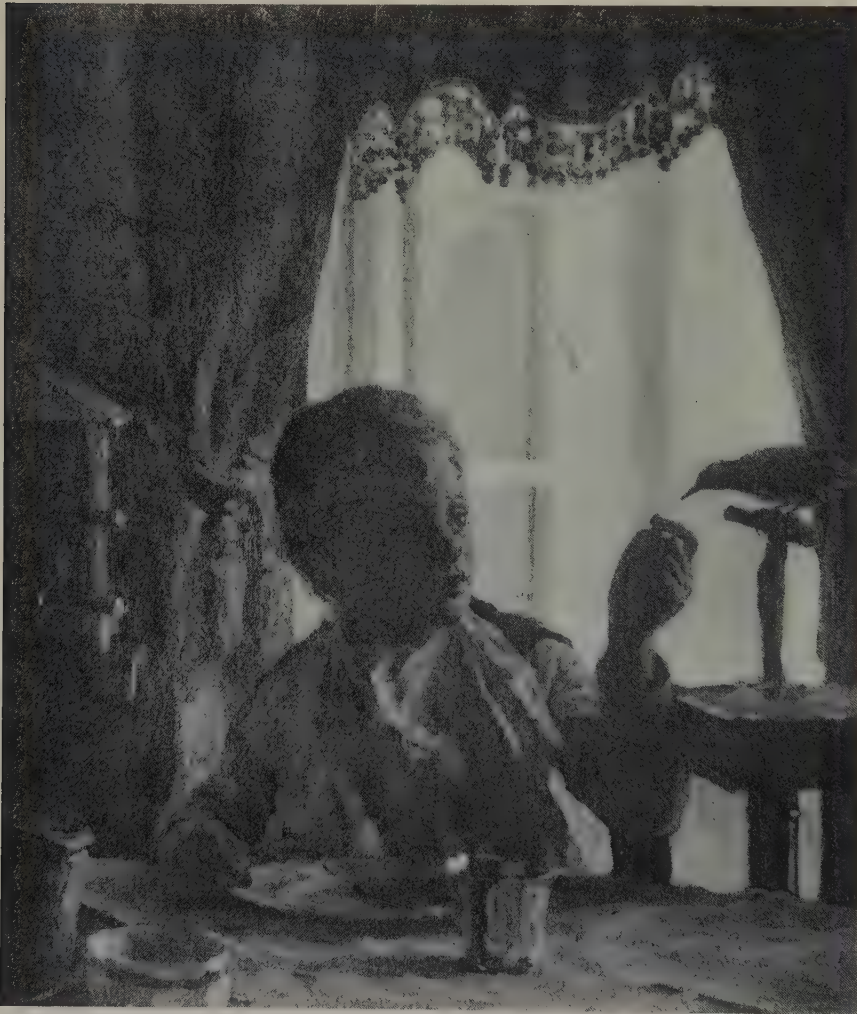
brushing away its surface bloom, and only a thinker capable of disentangling the significance of innumerable complicated impressions could so reduce an intricate subject to a simplicity that does not imply emptiness.

Against these paintings, which betray the strength of French influence upon the susceptible American and Italian temperaments or show as in Raffaelli the pure Parisian product, the painting by George Clausen stands out in bold relief. Mr. Clausen was born in England and is an Associate of the Royal Academy of Arts. While his work, like that of the majority of modern painters, displays knowledge of French technique on the part of the artist, it is essentially English in feeling, as emotional as de Nittis is unemotional and typically British in its tendency to embody an idea equally

appropriate to expression in language. The example chosen for the Wilstach Collection is called *Planting the Tree* and shows a fine old English gardener with his boy engaged in that interesting task. The pose of the man and his gesture are expressive of his complete familiarity with his work and absorption in it. Steadying himself upon his spade, he pushes the roots of the tree into place with his foot, while he holds its upper branches in his right hand. The boy is eagerly attentive to his minor part in the little rustic drama. The pleasant English landscape, with its moist air, its cool greens, its well-cared-for aspect, is painted straightforwardly. The two figures in their putty-colored smocks and red neckties are natural and simple and the picture as a whole lacks the slightly forced poetic note that gives to some of Mr. Clausen's more recent pictures

an excessive emotional and symbolic significance, while his personal manner and powerful modeling of the earth's surface are seen effectively if not at their best.

In the fine landscape by Fritz Thaulow we have represented the modern Norwegian school. The subject is *The Sun in Norway*, and the rendering is full of Northern sentiment. The river, partly in bonds of ice, flows green under a cold sky. Little orange fires on the left bank send up their smoke, cheering the wide expanse of snow. The picture differs from many of Thaulow's in communicating a sense of loneliness and dreariness not fully relieved by the signs of human



Wilstach Gallery, by Courtesy of the Commissioners

INTERIOR

Photograph by Rittenhouse

BY W. B. THOLEN

The Scrip

habitation — perhaps emphasized by these. There is a kind of melancholy in the scene that recalls the impression made by Norway upon William Morris, the chill that struck his spirits when he gazed on "the old hills which the eyes of the old men looked on when they did their best against the Weirds." Usually in Thaulow's pictures this is absent, his streams run gaily between their banks and his red-roofed houses suggest comfort and pleasantness of living within their walls. Even in the present example he makes no effort to eliminate the brighter elements of his subject, and his strong color and vigorous touch give a stimu-

lating character to the impression made upon the mind of the observer. The stern implications of the landscape are relieved by the vivid light and the suggestions of the winter's departure. Just above this landscape hangs Mr. Alexander's portrait of Thaulow, in which we see him bluff and blond and cordial, with a downright, kindly look—a nature both joyous and tender. The face corresponds with the work, of which one may say first and last that it is sound—sound in feeling, sound in execution and sound in interpretation.

The canvas entitled *Solitude*, a study of woodland by Jean François Millet, discloses a totally different vision. Here, also, the sentiment of a lonely place is not only seized but emphasized. There is an almost conscious sadness in the aspect of the tall,



Wilstach Gallery, by Courtesy of the Commissioners

PLANTING THE TREE

Photograph by Rittenhouse

BY GEORGE CLAUSEN

dark trees and the unity both of composition and color is impeccable. The picture is an admirable example of Millet's belief in the value of a general impression. "One man," he said, "may paint a picture from a careful drawing made on the spot, and another may paint the same scene from memory, from a brief but strong impression, and the last may succeed better in giving the character and physiognomy of the place, even though all the details may be inexact." His picture of this solitary forest, not remote from human dwelling-places, we note, since there is a wall and gate in the foreground, but without any suggestion of being the haunt of gods or men, is painted thus impressionistically and emotionally. The individual life of the trees is not shown; they are just trees making a deep shade and

The Scrip

a kind of mystery in the landscape. The effect of them corresponds to that of mystical incantations, the words of which cannot be understood. They are brushed thinly in with an umber tone and scumbled over with a kind of mauve, the picture being apparently a study, although it may very well have been carried as far as the artist desired. The charcoal or chalk outlines show plainly and there are sketchy lines in the foreground. The line is solemn and somewhat slow rather than nervous and fiery, and the masses of tone are nobly composed. Obviously the artist was bent primarily on rendering the appeal of the place to his meditative mood before introducing any detail, however significant. The execution, whether one considers it that of a study or not, is singularly satisfying. The thin scumble of pigment expresses the artist's intention much more simply and delightfully than the heavier impasto of many of the finished pictures of his middle period.

To turn from this art to the art of E. Boulard is to see a diametrically opposite temperament expressed with equal success. A woman sits writing at a desk in front of a window, the lower panes of which are stained glass. A tapestry is hung on the wall. On the floor is a rug, the colors of which are pink and blue. The woman's gown is a dull rose-color and there are dim gilt frames on the wall. All the furnishings and ornaments of the room are discriminated in character and texture with a dainty, fastidious touch. The color scheme is delicately worked out with well-considered repetitions and variations. The whole resembles a formal bouquet of carefully chosen flowers.

A very different type of interior is shown in the picture by W. B. Tholen, one of the modern school of Dutch painters, whose work is definite rather than delicate, and who in this instance has painted a child feeding a bird, silhouetted against a window. The attitude is expressive, the pattern of light and dark is good, and the subject makes the appeal of intimacy, but in its especial surroundings the canvas wears a look of clumsiness, due in part to the monotony of the color and in part to the cursory drawing of the child's head.

If we add to these examples of modern painting Gennaro Favai's beautiful view of Ca Mosto, Venice, Zügel's superb *Cattle* and the two examples of the work of Alexander Harrison and his brother, Birge Harrison, the wide range of the new accessions will be pretty thoroughly established. Favai's color scheme is startling. A green light falls on the building, above bends a deep peacock-blue sky, the foliage is red and red bricks show under the stucco

of the walls, there are blue and green reflections in the water, and the black bulk of a gondola shows dark against the red doorway. This rich harmony of strong and positive hues avoids the garish only by the precision with which the value of each color is measured, but the result is triumphant and the exquisite drawing of the architectural ornament adds a touch of fineness that lends indescribable distinction to the bold composition. Zügel's cattle meet those of Troyon in merciless competition, displaying their astonishing beauty with so modest a technique as to elude the casual observer—but where in any art can they be surpassed as animal portraiture? Mr. Alexander Harrison's *Boys Bathing* and Mr. Birge Harrison's *The Mirror* are both interesting examples that show the touch of an artist and an artist's vision, though with a higher regard for the obvious than is betrayed in most of the paintings mentioned above.

In this varied collection of pictures by artists gifted in very diverse directions it is possible to discern at least one quality that is held by them in common—that of reserve. There is no example of glaring color or declamatory style. In each instance the idea has been clearly conceived and the execution is free from tricks of any kind. Nearly every example possesses the virtue of a learned composition and shows a respect on the part of the artist for the special quality of his material; and there is no abnormal seeking for extravagant effects. To judge art by such achievements would be to find it reticent, quiet, with delicate moods and controlled tastes, not a thing either of the market place or the sanctuary, but intended preeminently for the connoisseur's gallery. If the Wilstach Collection is fortunate enough to be able to keep to this standard of taste in its accessions, it will soon become, if, indeed, it is not already, an important agent in that uplifting and refining of the community which art accomplishes. In the absence of great masterpieces a museum cannot do better than to represent as fully as possible the schools of art in different parts of the world by the more serious and competent among their members, and the opportunity to become familiar with this art, which is secondary, if you like, in relation to the mightiest works of the great ages, but which is neither meretricious nor petty in any degree, is an unquestionable advantage for any community. William Morris, whose power of self-expression was never at a loss, after defining the quality of great art, added: "This is the best art, and who can deny that it is good for us all that it should be at hand to stir the emotions. Yet its very greatness makes it a thing to be handled carefully,



Wilstach Gallery, by Courtesy of the Commissioners

ON THE BALCONY

Photograph by Rittenhouse

BY MARY CASSATT

for we cannot always be having our emotions deeply stirred. That wearies us, body and soul, and man, an animal that longs for rest like other animals, defends himself against that weariness by hardening his heart and refusing to be moved every hour of the day by tragic emotions—nay, even by beauty that claims his attention overmuch. Such callousness is bad, both for the arts and our own selves, and, there-

fore, it is not so good to have the best art forever under our eyes, though it is abundantly good that we should be able to get at it from time to time," which is not, of course, an argument against procuring the best art for museums, but rather an argument in favor of it, but which puts the case by easy inference for the quiet excellence of minor examples.

Art Students' League Alumni

A LUMNI EXHIBITION OF THE ART STUDENTS' LEAGUE BY ARTHUR HOEBER

AN INTERESTING showing of work by men and women at one time pupils of the Art Students' League, of New York, was held at the galleries of the National Arts Club in May. The doyen of the group was Charles Y. Turner, closely followed by Carl Hirschberg and Irving R. Wiles, while there were familiar names, such as Bruce Crane, Louise Cox, Charles C. Curran, William J. Whittemore, Louis Loeb, Ella Condie Lamb, Lucia Fairchild Fuller, Robert F. Bloodgood and Edward Penfield. More recent graduates figured as well, youths and maidens who have won honors and who count seriously in any estimate of modern art achievements. Of the older men and women, several date back to the old days of the eighties, when the classrooms were on the corner of Fifth Avenue and Sixteenth Street, away up on the top floor, when enthusiasm ran rife and the art students were far fewer in number. From there the League migrated over to East Twenty-third Street and finally came into its present quarters in the Fine Arts Building in West Fifty-seventh Street, with all the modern improvements.

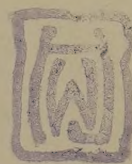
And as if to make the memory stronger of the older days, there was a portrait of Walter Shirlaw, by C. Y. Turner, an admirable likeness in an intimate pose, to the life, recalling a favorite instructor who came back in the late seventies with laurels gathered at Munich and made a considerable stir in New York art circles. Mr. Turner was also represented by some of his studies for the decoration of the Baltimore Court House, of the *Burning of the Peggy Stewart*.

Irving R. Wiles, one of the leading American portrait painters now, offered the likeness of a lady, *Girl in Black*, of alluring technical cleverness, thorough draughtsmanship and general happy manner of presenting femininity, while from Louis Loeb there was his remembered decorative canvas, containing several figures, called *Twilight—Calm Refuge of Day*. Bruce Crane disclosed no less ability and charm than earlier in his landscape work and, indeed, must be accounted as one of the serious men working in this direction. Time was when Mr. Crane was more or less identified with snow pictures, gray transcripts of the late afternoon, with a streak of luminous light along the horizon. Though he has not renounced the winter effects, he has added fall themes and the summer greens.



Wilstach Gallery, by Courtesy of the Commissioners
OLD PEASANT WORKMAN

Photograph by Rittenhouse
BY J. F. RAFFAELLI





"SOUVENIR OF A LOST PICTURE."
FROM THE OIL PAINTING BY JOHN LAVERY.